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COMIC RELIEF – Friday 18 March, BBC One

EXCLUSIVE!

DAVID TENNANT tells us what he's doing for Red Nose Day!

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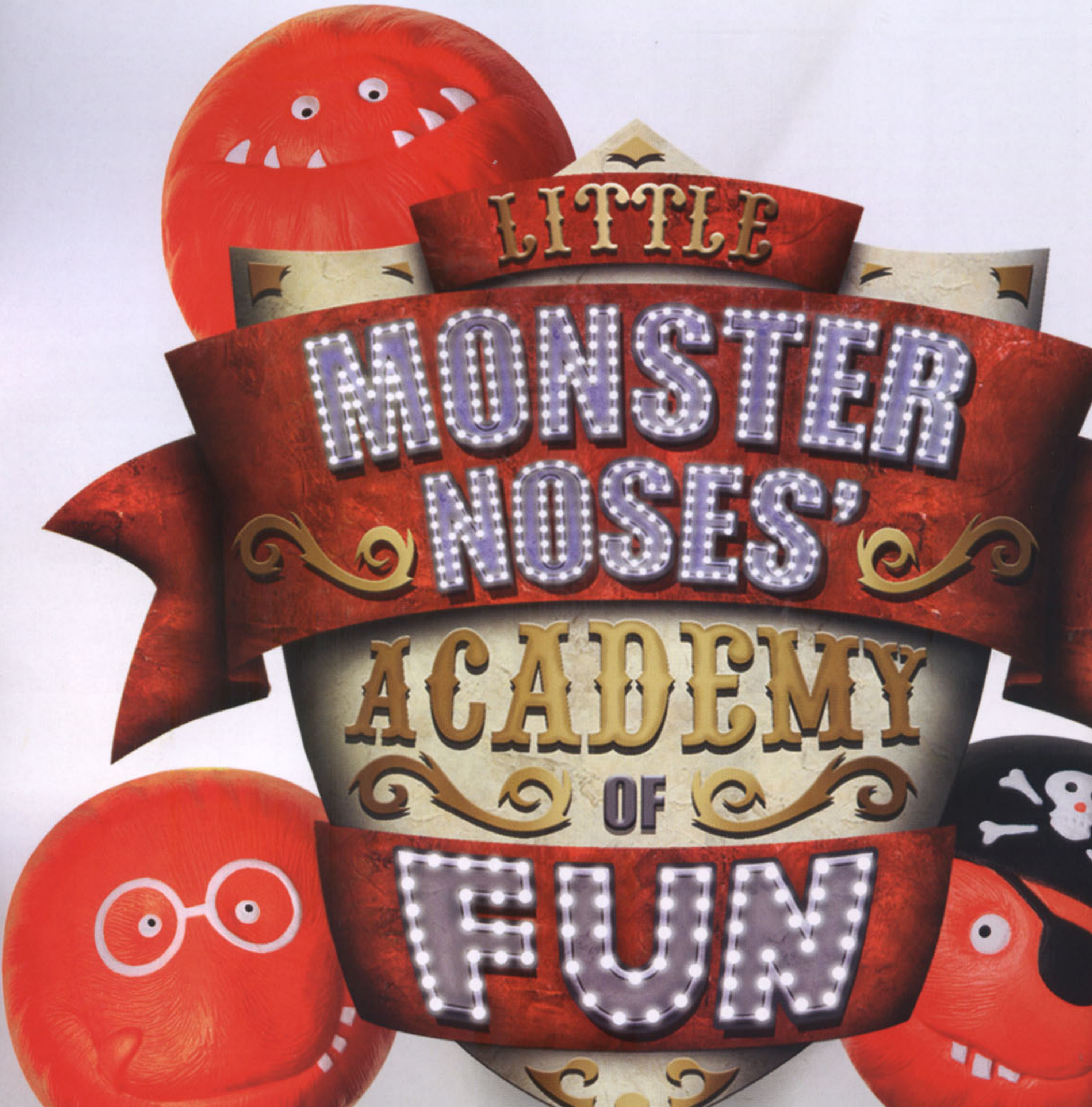
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18 March 2011

PULL TO OPEN
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DWM 432

"Forty years have passed since *Doctor Who* was first enriched by the satanic charm of the Master..."

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LETTER FROM THE EDITOR

The world of publishing can be an unpredictable place at times. This issue of **Doctor Who Magazine** was going to have a Master cover originally, which I'd planned to tie-in with our celebration of 40 years of the Doctor's mortal enemy. We celebrate the life and times of the Master in *The Watcher's Guide* on page 28, and take a close look at one of his early adventures, *The Claws of Axos*, on page 50, while our planned interview with *The Keeper of Traken*'s Master, Geoffrey Beevers, has unfortunately been bumped to next issue. (Incidentally, the art we'd mocked up for our original Master cover can be seen on the opposite page.)

But then! Exciting news reached us from BBC Wales of a special *Doctor Who* episode, set to be screened on Comic Relief night. Hold the presses! Thanks to the generosity of Matt, Karen and Arthur – not to mention *Doctor Who*'s brand manager Edward Russell – we were able to arrange, at short notice, a special 'red nose' photoshoot, which now adorns the cover of the magazine you're now holding. Okay, job done – go print!

But no. Sadly, we've had to stop the presses one more time. Issue 432 was due to be printing on Tuesday 22 February, but I'm actually writing this editorial a day later, as we've had to make room for a very sad announcement in this issue's *Gallifrey Guardian*. Nicholas Courtney – the one and only Brigadier Sir Alistair Gordon Lethbridge-Stewart – has died.

At extremely short notice, former **DWM** editor Gary Gillatt has kindly written a few words for us on page 8, and I've torn up my original editorial. Unfortunately that's all we're able to do for this issue – with the magazine already running late, I only hope we still make it into the shops on time.

Rest assured, we are already making plans for a full and proper tribute issue, dedicated to the life and work of Nicholas Courtney. This won't be published next month, either – lest you forget, the new series of *Doctor Who* begins at Easter, and as Nick himself would be only too keen to point out, the show must go on!

Besides, we don't want our tribute to Nick to feel rushed, or not up to scratch – I have a *huge* list of people I want to contact, and ask if they'd like to contribute. Co-ordinating all this will be something of a military operation... which seems somehow appropriate for the most faithful of old soldiers.

But, for now, I just want to say one last thing: Farewell, Nick, my friend. I'll miss you. Tom

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PRODUCTION NOTES...

Steven Moffat - *Doctor Who's* commander-in-chief! - writes exclusively for DWM...

Steven receives an email from across the pond to help him through February...

He's still out there, you know - the mighty Russell, the giant Welshman. But these days he draws his curtains against an LA poolside instead of Cardiff Bay, and settles down, in writer's gloom, to tap away and conquer all American television. (Dear God, they won't know what's hit them. Do they have OBEs in America? Bet he gets one.) Now and then - I like to think - he glances up and notices the date. He remembers grayer days, and schedules past, and shoots me an email. Like:

Ouch! February! Hope you're okay!
Rx

So, yeah, February. Oh, it's a killer month. Like a construction site. All around, episodes are springing up. There's dubs, and edits, and meetings (*always* meetings) and me blinking back the tears, and realising I've still got a script and a half to write, and not an idea in my empty head. And somewhere out there - I warn you now - there will be a Dangerous Car, mounting kerbs and veering through hedges, with me, Piers, Beth and Marcus inside, arguing, texting, and getting lost, and above all, hoping some day we'll work out where Upper Boat actually is. These days Marcus tends to drive, which is a Good Thing - because I can't drive at all. Piers never deigns to look out the windscreen because he likes surprises, and Beth just wanders all over the United Kingdom, till she runs over someone friendly and asks them for directions.

And we have conversations like this:

BETH
Trouble with this job, you need to be four people.

PIERS
We *are* four people.

BETH
(Bit unconvinced) ... Yeah.

So what am I worried about right now - apart from where the studios have been air lifted to today? Well, episode titles. It's a nice SMALL problem, and takes my mind off BIG problems, like *what the hell happens after page 38, help, help, help!!* Have to finalise some titles soon, because Gary Russell's nagging me. I can tell you - exclusively, this is just for *you* - that Episode 1 *won't* be called *The Year of the Moon*. I really like that title, but absolutely nobody else does in the whole wide world. I can tell that *you* don't like it either - look at you, shuffling your feet and avoiding my gaze. Episode 2 *won't* be called *Look Behind You!*. Neil Gaiman's magical episode has a plot so secret (oh my goodness, look who it is!) that I can't even tell you what it *won't* be called. And Episode 7 either *won't* be called *His Darkest Hour*, or it *won't* be called *A Good Man Goes to War*. But it *will* be called one of those, so don't say I never tell you anything. Oh and that's a gift to the angry interneter - "Why, oh why, with a perfectly GOOD title available, did the Upper Boat glitterati yes-men-gay-agenda-ing *people who won't let me work on the show even if I cry all night* yet again opt for mediocrity when..."

Oh, to be honest, I haven't been on any *Who* internet thing since I took over the show - tell me it's got better, please - but back in the day, oh my goodness! Listen, between you and me, and I hope I'm not opening a can of worms here, but do you ever think Angry Interneting is just what happens to serial killers who don't have the social skills to meet real victims? I just have that image in my mind - Killdestroyer208, tapping away into the night, in a righteous fury and an egg-stained jumper... Honestly, I've a good mind to tell his Mum!

February is the month I almost worry I'll lose it - I worry with all the deadlines, and the crises, and the cancelled dinners, and ruined holidays, that I'll somehow stop being a fan and never find my way back again. Oh, imagine not being a fan any more? Who would I be then? You can get too close, you know - you wish so hard, and so long, and one day it happens and there you are, behind the scenes at last. But all you find is the back of the scenery - and you kind of realise something just went missing, because let's face it, you're never going to ask for your *own* autograph, are you?

Two stories, about autographs and getting too close. Many years ago, my wife was a huge David Cassidy fan, and she let it be known to her mother (the mighty Beryl Vertue, queen of all showbiz - think Brando's Godfather, played by Judi Dench) that what she wanted more than anything was David Cassidy's signed picture. And so the word went out, and deals were struck, and minions garrotted, and before long not one, but *two* signed pictures of David Cassidy turned up. With two completely different signatures. She never found out which, if either, was the real autograph and she never bothered to try - the scales had fallen from her eyes, and she never asked for an autograph again. Too close, too close.

> "Any conjurer will tell you, magic doesn't work if you get too close. You can only see a rainbow from a distance..."

More recently, my little boy Louis was on the set of *Doctor Who*, during David Tennant's time in the TARDIS. Louis was clutching a lovely photograph of the Tenth Doctor, and was as pleased as anything - and then, even better (you'd think), the great man himself swept past, in full costume, and with a cheery "Let me sign that for you, Louis!" added a big, lovely autograph, before dashing into action, leaving yet another happy child in his wake. Or so he thought. In fact, Louis just stared at David's retreating back with tear-filled eyes, before wailing "Daddy, David just *scribbled on my picture*!"

You see the man in the photo was THE DOCTOR. David's just that bloke who comes round the house sometimes and has boring grown-up conversations with Mummy and Daddy. Too close again. Any conjurer will tell, magic doesn't work if you get too close - you can only see a rainbow from a distance. Killdestroyer208 never sees it at all, bless him.

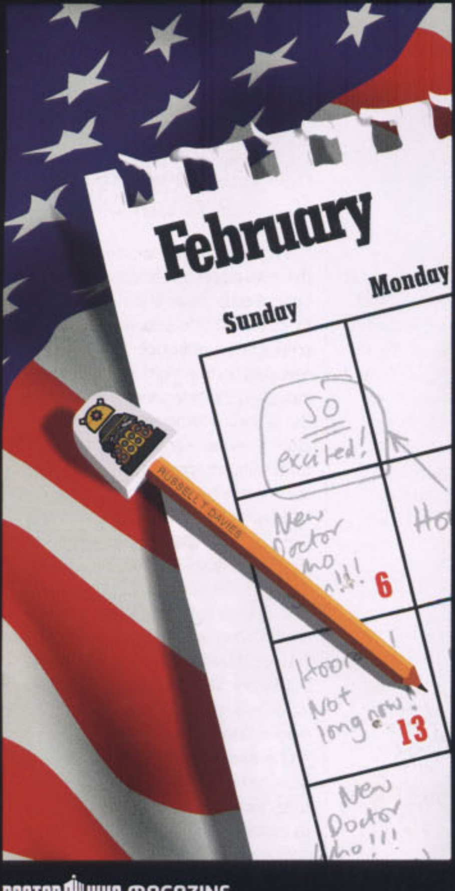
Now look - despite February, despite everything else I'm saying - I love this job to bits. It's the best one I've ever had, or ever will have. But one day the time will come to leave (not yet, don't get your hopes up) and sometimes I wonder, and worry, if I can ever go back to just being a fan again. What a strange, bleak future.

Oh! And here's another email.

D'you know, sometimes I sit here and simply think to myself: new Doctor Who soon**.*
There is no better feeling!
Rx

** sometimes = every half hour* *** no pressure*

Someone in LA just looked at the date again... DWM



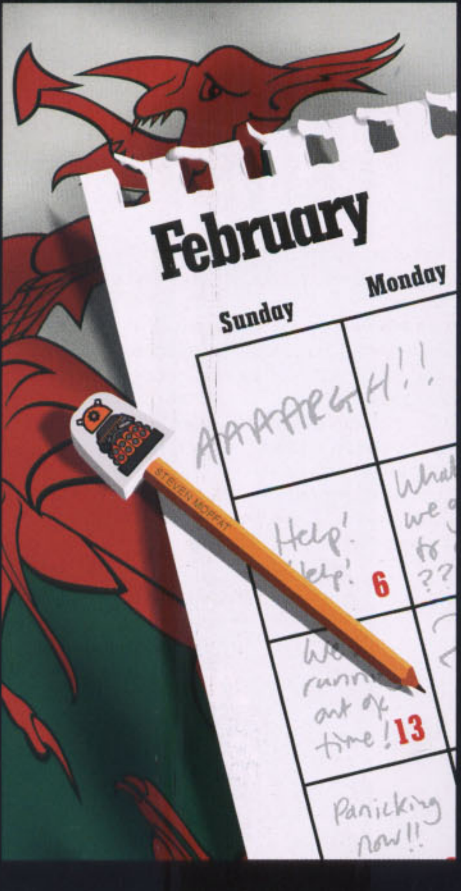


Illustration: Ben Morris

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN

The Doctor returns for Comic Relief!

We're still over a month away from the new series launching on BBC One this Easter, but the Doctor, Amy and Rory are set for a brief return to our screens on Comic Relief night on Friday 18 March.

"This is *Doctor Who's* first return to Comic Relief since 1999's *The Curse of Fatal Death*," Edward Russell, brand manager for *Doctor Who*, tells **DWM**. Long term readers will remember that *The Curse of Fatal Death*, written by Steven Moffat during the brief period when *Doctor Who* wasn't in regular production, was a spoof which starred Rowan Atkinson, Richard E Grant, Jim Broadbent, Hugh Grant, Joanna Lumley, Julia Sawalha and Jonathan Pryce.

"While *The Curse of Fatal Death* was a *Doctor Who* parody, this is a full on, 100% legitimate mini-story starring Matt Smith, Karen Gillan and Arthur Darvill," Edward continues. "It's written by Steven Moffat and directed by Richard Senior, who also directed the recent National Television Awards scene. It's set entirely inside the TARDIS... and *outside* the TARDIS. At the same time. In fact, over several times! Yes, it's one of Steven's crazy, timey-wimey plots and I can guarantee some laugh out loud moments. The adventure is split into two halves, so fans can expect a proper cliffhanger at the end of Part One. I don't want to give away any more than that, but fans of Amy's legs will not be disappointed!"

For those of you wondering about the mini-adventure's 'canonicity', the Special does have its own *bona fide Doctor Who* title sequence and on-screen title – although this will be revealed on the night itself. Overall, including the titles and recap material, the story's running time is approximately eight minutes – and a couple of tantalising images from the story can be seen at the bottom of this page...

Meanwhile, the aforementioned *Curse of Fatal Death* is available to download from iTunes, with proceeds going to Comic Relief.

Comic Relief: Funny for Money airs on BBC One and BBC One HD on Friday 18 March from 7pm. As well as the *Doctor Who* adventure, the evening includes a special film from the Tenth Doctor David Tennant, who chats about his time in Uganda on page 16 of this issue. Don't forget to buy your red nose to support the appeal (there are three to choose from!), and you can donate online at *www.rednoseday.com/donate*.

THIS ISSUE

Farewell, Nick

Nicholas Courtney, the actor who played Brigadier Lethbridge-Stewart for 40 years, has died aged 81. p8 ►

Where's Walliams

David Walliams reveals he's to play an alien in the new series of *Doctor Who* – plus, more members of the cast and crew are confirmed... p9 ►

Robot return

The Seventh Doctor battles the 'robots of death' in a new audio adventure from Big Finish... p9 ►

Doctor Who Insider - Issue 1

DOCTOR WHO INSIDER
UNSEEN DESIGN PICS
THE SONTARANS
FIRST ISSUE!
MATT SMITH
BACK IN ACTION!

■ The first issue of *Doctor Who Insider,* the new North American magazine from Panini, is set for release on 7 April, price $6.99. The mag includes a brand new interview with the Eleventh Doctor, Matt Smith; exclusive design drawings and insights from the art director of *A Christmas Carol*, Michael Pickwoad; a photo guide to one of the Doctor's most enduring enemies, the Sontarans; and a giant, double-sided poster. For details on how to subscribe to *Doctor Who Insider*, see page 69.

AudioGO Readers Announced

■ CD producer AudioGo has revealed more details about its forthcoming titles. Ian Hogg reads June's talking book, *Ghost Light* by Marc Platt, based on the 1989 story featuring the Seventh Doctor and Ace. Ian played the mysterious Josiah Samuel Smith in the TV original.

July's Talking Target book is *Daleks: The Chase* by John Peel, which is based on Terry Nation's 1965 First Doctor adventure. Maureen O'Brien (below), who played companion Vicki in the TV original, is the reader.

July will also see the publication of *The Eye of the Jungle*, an audio reading of a brand new adventure for the Eleventh Doctor, Amy and Rory written by Darren Jones and set in the Amazon in 1827.

Meanwhile, several BBC Books featuring the current TARDIS team are to be released exclusively by AudioGO as downloads. Gary Russell's *The Glamour Chase* will be published in April, read by Arthur Darvill, with *Dead of Winter* by James Goss, *Hunter's Moon* by Paul Finch, and *The Way Through The Woods* by Una McCormack following in subsequent months.

Nicholas Courtney 1929-2011

Former DWM editor Gary Gillatt pays tribute to the Doctor's – and *Doctor Who*'s – most loyal friend.

Fans of *Doctor Who* around the world are in mourning following the announcement of the death of actor Nicholas Courtney, who passed away, after a battle with cancer, on 22 February. Our condolences go to his beloved wife, Karen, and his children Philip and Bella.

Nick – as his countless friends knew him – will forever hold a unique place at the very heart of *Doctor Who*. His first appearance, as Bret Vyon – a kind of interstellar James Bond – was alongside First Doctor William Hartnell in the 1965 serial *The Daleks' Master Plan*. However, it was his casting as Colonel Lethbridge-Stewart, alongside Patrick Troughton in 1968's *The Web of Fear*, which would ultimately bond him to the series for the rest of his life. Later, promoted to Brigadier and made head of UNIT, Lethbridge-Stewart would become the Third Doctor's great friend and sparring partner on Earth; a relationship founded on a deep, if rarely expressed, mutual respect. The Brigadier would go on to adventure alongside the Doctor's Fourth, Fifth and Seventh incarnations, and later joined the Sixth and Eighth Doctors for Big Finish's audio adventures. His most recent visit to the *Doctor Who* universe came in the 2008 *Sarah Jane Adventures* episode *Enemy of the Bane*. Sadly, illness prevented Nick from a planned appearance opposite David Tennant's Doctor in *The Wedding of Sarah Jane Smith* the following year. As a father figure to Sarah, the Brigadier would have given the bride away.

It's a *Doctor Who* CV like no other, and just a part of a long and successful career in television, film and on the stage. However, Nick Courtney means far more to *Doctor Who* than a list of credits. For while *Doctor Who* fans have always loved the Brigadier, that affection is as nothing compared to the unalloyed adoration felt for Nick himself. Following the news of his death, tributes paid on Twitter, Facebook and countless websites across the globe spoke with one voice: Nick was the warmest, kindest and most generous man ever to have been involved with *Doctor Who*.

I met Nick for the first time when I was 11. He signed my copy of *The Three Doctors* novelisation and ruffled my hair. "I like your coat," he said. I was wearing a green anorak I had loathed, but after that moment could never be parted from. "Excellent camouflage, young man! Very UNIT! You should sign up, lad!"

Years later, when I was editor of **Doctor Who Magazine**, I came to know a different but equally adorable Nick. At that time, and for years to follow, he was the life and soul of *Doctor Who* conventions the world over. He'd generally be found in the bar, regaling fans with tall tales, delivered with exquisite comedy timing, until four or five in the morning.

'Nick was the warmest, kindest and most generous man ever to have been involved with *Doctor Who*...'

I remember one occasion in particular. It was around dawn in a Coventry hotel, following drinks without number, when Nick delivered a punch line to an anecdote that was so *astonishingly* filthy even the hitherto unshockable John Nathan-Turner was left gasping; and the former producer was no stranger to a ribald anecdote. Nick kept a perfectly straight face, as always. "The Brig surprised you there, didn't he?" (Nick's habit of referring to himself in the third person by the name of his character was his most endearing quirk.) "Quite right! Keep you on your toes! Now, it's my round, isn't it?" But Nick always kept us on our toes, and always insisted it was his round.

In 1997, Nick was thrilled to be chosen as Honourary President of the *Doctor Who* Appreciation Society. He was the perfect candidate. Nick loved *Doctor Who* as deeply as any fan ever has, and loved *Doctor Who* fans even more.

More eloquent writers will pay tribute to Nick in these pages very soon. People who were lucky to know him better than I. Friends and colleagues who will speak of his great generosity and warmth. But for myself, if you'll indulge me, I want to say one more thing. And it's addressed to all writers and producers of *Doctor Who*, present and future.

We may have lost Nick, but let us not lose the Brigadier. Resist any temptation to let him pass away off screen. As *Doctor Who* goes on, let us forever hear reports of the old soldier's missions to Geneva, to Peru, to UNIT's first moon base. Let all future Doctors tell of new, unseen adventures with the Brig, and let those tales be epic and hilarious. The Brig's been signed up as a Time Agent. He's on a peace mission to Draconia. He's stuck in Aberystwyth. Let us enjoy the Doctor's speechless horror as River Song recalls "the divine Brigadier" as the best kisser she's ever known.

To let the Brig live forever would be, I believe, the most fitting tribute we could ever pay to Nick, and to his brilliant, beloved, timeless performance as the Brigadier.

And I think Nick would love the idea, could we but tell him. A most modest 'harumph' would give way to his fruitiest chuckle. "River Song and the Brig, eh? He'd give her a run for her money! Five rounds rapid! But don't tell Doris, eh?"

Matt Smith's Series Two: Latest news

With only a few weeks to go before *Doctor Who* returns to BBC One, more details have been announced about the new season.

Episode 3, recorded as production Block 4B, sees supermodel **Lily Cole** (star of the movies *St Trinian's* and *The Imaginarium of Doctor Parnassus*) playing a mysterious creature which haunts a pirate ship. "It is a great script," enthused Lily when asked about the episode, "and a fun character. I'm glad to be involved!"

The story, which stars **Hugh Bonneville** as a Pirate Captain, also features **Michael Begley** as Mulligan and **Oscar Lloyd** as Toby. Written by **Steve Thompson** and directed by **Jeremy Webb**, principal filming, which took place in January and February in Charlestown in Cornwall, has now been completed.

Hugh Bonneville, Matt Smith and Karen Gillan shoot scenes for Episode 3 of the new series.

© REX

Work has since begun on Episode 11, *The God Complex*, which has been written by **Toby Whithouse**. As well as being the creator and writer of BBC Three's smash-hit supernatural thriller *Being Human*, Toby has worked on *Doctor Who* twice before: in 2006, he scripted Sarah Jane Smith's return to the series in *School Reunion* and last year he wrote his first story for the Eleventh Doctor, *The Vampires of Venice*. Toby speaks exclusively to **DWM** about his latest script on page 20.

Guest starring as an alien character, Gibbis, in *The God Complex* is actor and comedian **David Walliams**, star of the internationally-successful sketch shows *Little Britain* and *Come Fly With Me*. On getting the role, David said, "I am a huge fan of *Doctor Who* and am so looking forward to working with Matt Smith and running up and down some corridors with him." Although this will be David's first appearance in the television series proper, he memorably appeared with Mark Gatiss in three *Doctor Who*-themed sketches in BBC Two's *Doctor Who Night* back in 1999. David also played Quincey Flowers in Mark's 1999 *Doctor Who* audio adventure *Phantasmagoria*.

The director of *The God Complex* is a newcomer to *Doctor Who*, **Nick Hurran**. Nick has plenty of experience working on fantasy series, however, having directed five episodes of ITV1's 2009 remake of *The Prisoner*, as well as dramas such as *Bonekickers*, *Outside Edge* and *Boon*.

Nick is also the director of Episode 10, which is scripted by returning writer **Tom MacRae**. Tom's first work on *Doctor Who* was back in 2006, when he wrote *Rise of the Cybermen/The Age of Steel* for David Tennant's first season as the Doctor. Together, Episode 10 and *The God Complex* comprise Block Five of this year's run.

David Walliams is set to meet the "Doccccc-toooorrr" again!

As this issue is published, there are three episodes of the season still to go before the cameras. Episode 8, which resolves the mid-season cliffhanger, and Episode 13, which will conclude the whole series, are both written by *Doctor Who* showrunner **Steven Moffat**. The other remaining instalment is Episode 12, which sees the return of writer **Gareth Roberts**. Gareth's many *Doctor Who* credits include the television episodes *The Shakespeare Code* (2007), *The Unicorn and the Wasp* (2008) and *Planet of the Dead* (co-written with Russell T Davies, 2009). His most recent contribution was last year's *The Lodger*.

The first half of *Doctor Who*'s thirty-second series is due to start on BBC One and BBC One HD over the Easter weekend – which this year falls on 23 and 24 April – although, as ever, transmission dates are subject to change. After the broadcast of Episode 7, *Doctor Who* will take a short break over July and August, before Episode 8 resumes the season in September.

Patrick Troughton Biography

A new biography of Patrick Troughton, the actor who played the Second Doctor, is due for release this autumn priced £19.99. The book is written by Troughton's son, Michael, and will be published by Hirst Books.

Tim Hirst, head of Hirst Books, tells **DWM**, "Everyone loves Patrick Troughton and a biography is long overdue. I'm very excited about publishing it, and who better to write it than his son? Initially, it will be available as a beautiful limited edition hardback – something for *Doctor Who* fans to treasure." Customers who pre-order the biography from *www.hirstpublishing.com* will have their name listed at the back of the book and receive a signed copy.

PATRICK TROUGHTON
MICHAEL TROUGHTON

Among the other titles set for release this year from Hirst Books are *Dead Woman Laughing*, the autobiography of Daphne Ashbrook, who played Dr Grace Holloway alongside Paul McGann's Eighth Doctor in the 1996 TV Movie; *Planet of the Fans*, a history of *Doctor Who* fandom by Steve O'Brien and Darren Floyd; and a compilation of **DWM**'s *Jackie Jenkins* columns. Further details are available from the Hirst Books website [*see address above – Ed*].

Latest DWA

Issue 208 of *Doctor Who Adventures*, the magazine for younger fans, is out now and features an interview with an Ood, a meeting between Simon Cowell and a Krafayis in the comic strip *AAARG!* and a free sticker set. The mag is available from all good newsagents, priced £2.20.

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The Seventh Doctor takes on the Robots of Death!

The Seventh Doctor, Sylvester McCoy, returns to audio in July in a brand new mini-series from Big Finish, and he kicks off by meeting up with some familiar, impassive faces in the first story, *Robophobia*...

"In many ways, *Robophobia* picks up where *The Robots of Death* left off in 1977," says executive producer and writer of the new story, Nicholas Briggs. "However it goes in an entirely new direction, and I don't just mean out into space..."

The mini-series takes a short break in August, when Colin Baker returns as the Sixth Doctor, with Nicola Bryant as Peri, for the 150th Big Finish *Doctor Who* story in the regular monthly series. *Recorded Time* comprises four one-part adventures, each written by a different author.

Sylvester's back for a double outing in September, beginning with *The Doomsday Quatrain* by Emma Beeby and *2000AD* mainstay Gordon Rennie. "The TARDIS lands in seventeenth-century Florence," reveals script editor Alan Barnes, "where local prophet Nostradamus has to face the fact that the world will end not in some far-off distant future – but right here, right now! And if you listen carefully, you might hear some hints about the Seventh Doctor's audio future, too..." The season ends with *House of Blue Fire*, written by Mark Morris.

"It's exactly the sort of thing you'd expect from an acclaimed horror novelist," says Barnes. "There's an isolated house, a bunch of terrified squaddies, a legendary monster... We've tried to make sure there's something nasty for everyone – be they claustrophobes, aquaphobes, even 'blattodeaphobes'...!"

In other audio news, Series Three of *The Lost Stories* will launch in October 2011 (although the run will break from January 2012 and return in April). The first three releases star Peter Davison as the Fifth Doctor with Janet Fielding as Tegan and Sarah Sutton as Nyssa, in stories devised for television in the 1980s, but never made.

October's release is *The Elite* by John Dorney, writing from a story by Barbara Clegg (*Enlightenment*). Ryan Sampson (*The Sontaran Stratagem/The Poison Sky*) guest stars as Thane. "The Elite is set on an alien world populated only by the young, who are being trained for military excellence by a sinister, unseen High Priest," says producer David Richardson.

November's release is *Hexagora* by Paul Finch, writing from a storyline by Peter Ling (*The Mind Robber*) and Hazel Adair. "I got in touch with Hazel and the estate of Peter Ling and they were delighted to see this story finally made," says David. "The guest cast includes Jacqueline Pearce (*The Two Doctors*, *Blake's 7*) and Toby Hadoke."

The Children of Seth follows in December, originally written by Christopher Bailey (*Kinda*, *Snakedance*) and adapted by Marc Platt (*Ghost Light*). "Everyone loved this dark and political script," says David, "and we've got Honor Blackman, David Warner, Vernon Dobtcheff and Adrian Lukis – all in the same *Doctor Who* story!"

BEYOND THE TARDIS

Dominic May tells us what the great and good of *Doctor Who* have been doing away from the series...

The Future's Orange

■ On 17 February **Catherine Tate** filmed a *Comic Relief* sketch playing Jason Orange within Fake That, a Take That tribute band, whose members also include **James Corden** and **David Walliams** (who will host *24 Hour Panel* People for *Comic Relief*). The real group also appears, and it will be shown on Red Nose Day on 18 March. **David Tennant** promoted this year's monster red noses, while **Richard Curtis** was on *The One Show* to publicise *Comic Relief* on 3 February, also revealing his next project is a film about time travel and love. Curtis participates in Radio 3's Big Red Nose Show on 14 March at the Royal Albert Hall. National Doodle Day on 11 February saw **Peter Davison**, **Christopher Eccleston**, **Bernard Cribbins**, **Freema Agyeman** and a myriad *Doctor Who* guest actors submit illustrations on behalf of epilepsy sufferers.

Last Diary Entry

Billie's *Diary* is ending!

■ **Billie Piper** promoted the final series of *Secret Diary of a Call Girl*, which concludes on 22 March, with appearances on *Alan Carr Chatty Man*, *This Morning* and the Chris Moyles show. **Freema Agyeman** has been cast in conspiracy thriller *Abduction*, directed by John Singleton and out on 23 September.

Kinda Delayed

■ Since last issue, **Matt Smith**'s *Christopher and His Kind* was deferred again with the DVD's revised 21 March release date suggesting BBC Two broadcast on 20 March. A feature appeared on BBC Two's *Review Show* on 11 February, but the rescheduling led to Matt's withdrawal from a Valentine's Day *Alan Carr Chatty Man* appearance. The drama screened during the Australian Mardi Gras Film Festival on 18, 25 and 27 February. **Karen Gillan** attended the Elle Style Awards on 14 February. **Arthur Darvill** is Cameron in intense New Zealand movie *Pelican Blood* set in the world of obsessive birdwatchers, which saw DVD release on 7 March.

Stamp of Approval

■ **David Tennant** has recorded the lead role in *Kafka the Musical* by **Murray Gold** for Radio 3 broadcast during April. His Hamlet appears on a first class stamp celebrating 50 years of the RSC, to be issued on 12 April. Various of his past RSC costumes sold on 12 February. Sales of *Much Ado About Nothing* with David and **Catherine Tate** have reportedly gone through the roof despite a rival production also running at London's Globe Theatre. David presented the People's Choice British Comedy Award to Miranda Hart on 22 January at London's Indigo^2.

Tate Gallery

■ **Catherine Tate** has a photographic portrait in the *Eighteen by Twelve* exhibition in Room 41A of London's National Portrait Gallery until 1 September. **Bernard Cribbins**, who provided a reading of *Tales from Winnie-the-Pooh* for World Book Day on 3 March, will judge the UK's best amateur storyteller, based on entries uploaded to *talktalktales.co.uk* by 13 March. First prize in the competition is £2,000.

Dark Shadows

■ Seven-part conspiracy thriller *The Shadow Line* is imminent on BBC Two, featuring **Christopher Eccleston** as Joseph Bede, who, following a deep personal tragedy, plans one last massive drugs deal to set himself up to retire from the crime business forever. The cast also includes **Lesley Sharp** and **Sean Gilder**.

Christopher (Matt Smith) plays hide-and-seek with WH Auden (Pip Carter).

River Roles

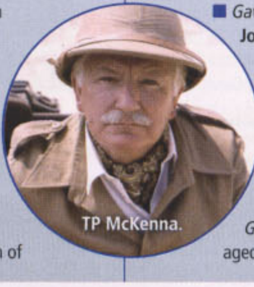
■ **Alex Kingston** plays psychiatrist Marla in a *Private Practice* story arc commencing 31 March running for at least three episodes on ABC. She also features in the movie *Like Crazy* as Jackie, hard drinking mother of lead character Anna played by **Felicity Jones**.

Old Maid Revisited

■ **Jean Marsh**, lately named *Oldie* Magazine's Old Maid of the Year, will return as Rose Buck for a six-part second series of BBC One's *Upstairs Downstairs* executive produced by **Piers Wenger**. Ben Stephenson, Controller, BBC Drama Commissioning, describes the series as "the BBC's biggest drama series launch, alongside *Sherlock*, since *Doctor Who* in 2005."

Companion Piece

■ **Louise Jameson** is Jocasta in *Oedipus* at the Everyman Liverpool Playhouse until 12 March and the Nottingham Playhouse from 23 March to 9 April. **Mark Strickson** addressed the Qatar Natural History Group on 2 February previewing footage from a series of Qatar wildlife films.



TP McKenna.

Stages

■ **Gareth David-Lloyd** directed a February production of *Spring Awakening* at Coleg Gwent Crosskeys Campus. **Sheridan Smith** is Doris in Flare Path at London's Theatre Royal Haymarket, booking until 4 June. **Steve Pemberton** is in *The 25th Annual Putnam County Spelling Bee* at London's Donmar Theatre until 2 April. **Derek Jacobi** won Best Shakespearean Performance for *King Lear* at the Critics' Circle Theatre Awards 2010 on 25 January.

Quickies

■ *The Hobbit*, with **Sylvester McCoy** as Radagast the Brown, starts its 18-month shoot in New Zealand on 21 March. **Adjoa Andoh** was Yewande in Radio 4's *Red Enters the Eye* (28 January). **Stephen Wyatt** wrote Radio 4's *Double Jeopardy* (4 February). **Ben Foster** is expected to conduct the New Blood Orchestra for Peter Gabriel's concerts at the Hammersmith Apollo on 23 and 24 March.

Obituary

■ *Gavin and Stacey*'s **Margaret John**, who played Megan Jones in 1968's *Fury from the Deep* and Grandma Connolly in 2006's *The Idiot's Lantern*, died on 2 February aged 84. **TP McKenna**, who played Captain Cook in *The Greatest Show in the Galaxy*, died on 13 February aged 81.

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THE ELEVENTH DOCTOR
VOLUME TWO

Amy's Choice

The Pandorica Opens
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SF11/DW02

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GALAXY FORUM

DOCTOR WHO
SEEING RED?

Moffat's missives, magical moments and the metal meanies in Morse... yes, it's this month's readers' letters!

Winston Churchill – "just like a Time Lord."

Oh lordy, this debate seems familiar! Last issue's Mark Gatiss interview and the *Battle of Wits* article on Dalek design have reignited the arguments about the metal meanies' new look...

DALEK DÉJÀ VU!

It was only after reading last issue's interview with Mark Gatiss that I realised something: *Victory of the Daleks* is tremendously underrated! I'll have to raise my hand and say that I wasn't too keen on the new Daleks, but a couple of weeks ago, I decided to crack out the 1965 film *Dr Who and the Daleks*. I suddenly realised how beautiful the new boys are. I saw the inspiration that was taken from the lavishly-coloured Daleks of the movies. And then I began to love *Victory* more. Mark Gatiss deserves a bucket load of credit for his craftsmanship of such a difficult story (wouldn't you run for the hills if someone asked you to introduce brand new Daleks?). I now rank that story among the best of last season.

GEORGE LAMB NOTTINGHAM

I was sorry to read in **DWM** 431 that even Mark Gatiss has reservations about the new Dalek design. Personally, I love them. I have done ever since I caught my first glimpse of them on the *Radio Times* cover back in April 2010. I find them fascinating. In fact, I'm obsessed. Getting on for 30, I recently completed my Dalek Paradigm action figure set (my personal favourite is the dapper orange Scientist), and every time I see them, I pause and admire their exciting colours, their sharp edges and their huge weapons platform. Ahem, nothing wrong with that.

The 2005 Daleks updated an icon for a whole new era, and they were fantastic. But my thinking is, why would the Daleks bother building themselves out of boring old metal? These new Daleks look like they're made out of futuristic space plastic! They look like a cross between a stylish Italian sports car and a Soviet Tank. Iconic and scary: that's the Daleks all over!

ROB TAMPLIN EMAIL

The orange Scientist. Dapper!

TEXT IN!

Message us from your mobile!

- **MARK HIGGINBOTTOM** Is Sheridan Smith the sexiest thing to ever grace **DWM**'s pages?
- **RICH** Couldn't the new Daleks be the bosses of some new, normal-sized Daleks? Everyone could be happy!
- **JAMES POTTER** "Take them away to the Security Kitchen!" Surely the best ever line in *Doctor Who*?
- **KAREN COX** Please bring back the Sea Devils!
- **OLLIE** Please mention *Panic Moon*, my old-fashioned hard copy *Doctor Who* fanzine. Visit *www.tinyurl.com/panicmoon* for details. Thanks!
- **JACK** Would *you* share the earth with our Eocene relatives?
- **NELLY W** The last two *Doctor Whoah!*s have made me choke (note to self, put down drink before reading *Galaxy Forum*) – thanks for the smiles!

Send us your messages by texting DRWHO followed by your name and your message to 66633. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and the best will appear on this page.

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STAR LETTER

Life is full of little *Doctor Who* related gems so I thought you might be interested in a little scenario I witnessed recently on the way home from work on the tube. The little boy opposite suddenly exclaimed to his mother: "It's Winston Churchill!" Her eyes followed the point of his finger, and sure enough there, looming large on one of the many tube posters was the familiar face of Churchill.

"How could you possibly know that?" she asked (bear in mind her son was, I'd guess, no more than five years old). "*Doctor Who*," he replied. Mum pushed further, obviously not satisfied at her son's demonstration of 1) Good taste and 2) Above average intelligence.

"Ah, but do you know what Winston Churchill did?"

"Yes, he was Prime Minister."

Mum was, by now, suitably impressed. "That's right. And Prime Ministers make laws for the country." "Like Time Lords, you mean?" Priceless.

RICHARD ROBERTS MORDEN

Gladdens the heart! Richard's letter wins him a copy of the latest Sixth Doctor audio adventure, *The Feast of Axos*, out now on CD from *www.bigfinish.com* price £14.99.

There's only one kind of Dalek, which appeared from 1963 to 2010. Accept no substitute, I say! Why make the new Daleks look plastic when metallic has always been the intention? By all means give them as many colours as you like, but keep them metallic. The movie ones still look metallic, as do the the gold, black and red ones seen between 2005 and 2009. The replacement of the grill-like neck section looks like a fat rubber extension hose, but the ridiculous new humpbacked shape is the worst thing. Do we really want to see weapons flying out of their backs? It's going to look like they're flying out of their backsides!

PAUL HICKLING EMAIL

When the Daleks first appeared, they were strange, ugly beings following an entirely alien aesthetic. With their awkward shape and stubby weapons, they were scarier than if they'd been sleek weapons reflecting human tastes. Their apparent weakness underlined their menace rather than detracted from it. I think people have forgotten that.

I liked the Time War Daleks a lot, but people have grown used to their steampunk aesthetic and human-pleasing colours and form. When someone complains that the New Paradigm Daleks are ugly, I enthusiastically say "YES! They are!" They are great, deadly bricks. Their bright colours are garish to the human eye, their hump is aesthetically unpleasant to us. And all of that is a *good* thing.

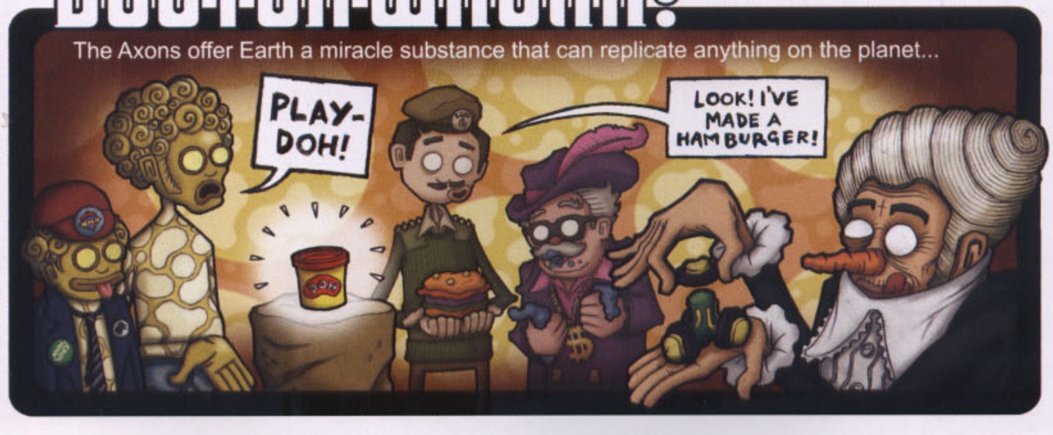
Daleks are not meant to be pretty. They are meant to be ugly, alien killers. And you only have to pause *Victory of the Daleks* at a moment where old and new are side by side, to see how much less solid the old ones look. All hail the New Paradigm Daleks, I say!

EIG GOLD EMAIL

HERE'S TO THE FUTURE?

I thoroughly enjoyed the interviews with Mark Gatiss and Janet Fielding in **DWM** 431, who both came up with some very interesting points. How the series has changed since the 1980s!

DOCTOR WHOAH! by baxter


The Axons offer Earth a miracle substance that can replicate anything on the planet...
PLAY-DOH!
LOOK! I'VE MADE A HAMBURGER!
DOH

And what a lovely way to end the piece on Janet.

Looking to the future, I'd be fascinated to see Mark as Steven Moffat's successor; given the things Gatiss has learned under him and Russell T Davies, his approach to running *Doctor Who* would surely be something to look forward to.

JR SOUTHALL FACEBOOK

KIDS' STUFF?

I very much enjoyed issue 431: great interviews with Mark Gatiss and, enlighteningly, Janet Fielding. The latter's views of the show during her time (despite rather obvious pops at Matthew Waterhouse) were wonderfully entertaining and filled with her trademark acerbic wit. The Mark Gatiss piece was also an interesting read, and I found myself agreeing with a lot of what he said.

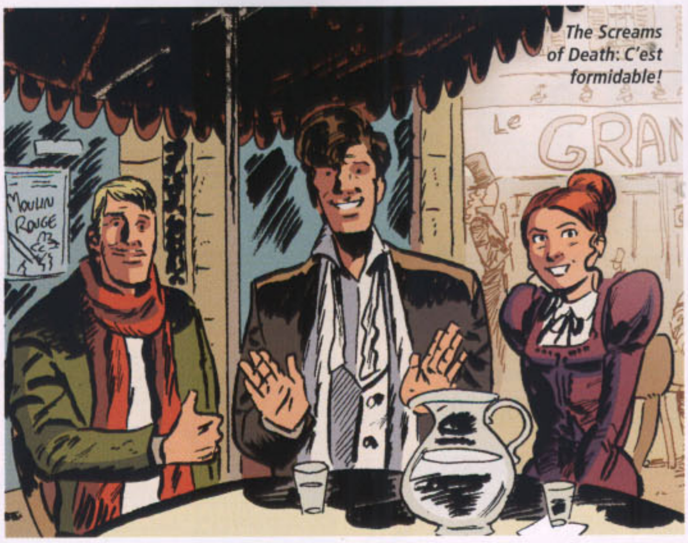
The Moff's *Production Notes* were very readable (as they always are), and I understand his annoyance with the phrase 'just for kids', as if they're not worth bothering with. A programme designed to appeal to children, with a strong adult following, which encompasses nearly all genres, is not to be written off by actors and/or writers who want a bit of air-time. Mr Moffat's way with words encapsulates my views on the programme far better than I ever could.

ANDREW BOWMAN DERBY

So, Trevor Eve is angry that so much money is being spent on what he considers to be a children's programme. At a time when children's programming, in particular children's drama programming, is facing more financial cutbacks than ever, this would be a crass argument, and one I would be disinclined to accept. But the fact that Steven Moffat refuted Eve's arguments about money with his own about art and the imaginative power of drama makes me, more than ever, proud to be pro-Moffat and pro-*Doctor Who*.

How wonderful to celebrate a programme which, more than ever in its twenty-first-century incarnation, stands for and promotes good writing and thoughtful viewing.

MALCOLM STEWART EMAIL


The Screams of Death: C'est formidable!

Just finished reading Issue 431's *Production Notes*. I might love Steven Moffat even more than I already did! When I read that some people declared *Doctor Who* was 'just for kids' I felt like weeping for humanity, because if that's what they think then they have missed the point of the show completely! *Doctor Who* is more than fiction. It's drama, it's escapism and contains many universal themes (if you pardon the pun) that moulds both the children *and* adults that watch it.

Steven gained even more respect from me with his completely genius response to the critics who clearly don't know what they're talking about. I felt inspired; hey, maybe after *Doctor Who* he should run for Prime Minister, we'd all vote for him!

EVIE CLIFTON (15) LIVERPOOL

The other day, I was sitting in school when I had an epiphany; I don't have any friends that are *Doctor Who* fans. Some went off it; others never liked it in the first place. They all refer to it as 'growing up'. I started to debate with myself whether I should succumb to the peer pressure.

Thank God for *Production Notes*. Steven Moffat's thoughts on the accusations that the show is 'just for kids' made me realise that the show can appeal to both kids and adults at the same time. For instance, I was talking to this eight-year-old in the library, because he noticed I was reading a *Doctor Who* book. He said his favourite episode was *The Parting of the Ways*, because of the sheer awesomeness of the Daleks. But he hadn't the foggiest idea what the plot was about.

Adults watch because of the well-crafted storylines, or the fact that they grew up with it. Or maybe it's because they want to see what the 'fuss is all about'. Either way, thank you, Steven, for reminding me that *Doctor Who* can be enjoyed by *all* ages.

JACOB WILDE FACEBOOK

As well as the thoughts of Gatiss, Fielding and Moffat, last issue featured the second and final part of the comic strip *The Screams of Death*, written by Jonathan Morris and illustrated by Dan McDaid...

twitter

@DWMtweets

Join other DWM readers on Twitter!

- **@ella_bella_blue** Bin Liner, Fire Escape, Caretaker 345 Stroke 12 Subsection 3, Norge – I've had some great baby-name suggestions this week.
- **@GhostCritic** I always want to watch really old episodes once I finish reading your magazine.
- **@Deanlguk** I enjoyed the Mark Gatiss interview. Agreed with his Dalek comments. If they did not have the hump, they would be perfect.
- **@milesihamer** I utterly adored the @Markgatiss interview, as I do the man himself. In a totally not-at-all-sinister way. Ahem.
- **@ahaeserus** *Production Notes* made me cheer. Righteous, passionate anger, and so very true.
- **@MichaelCrisis** It's great to see the Paul McGann audios getting the attention they deserve, I am so excited about the finale!

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue!

VIVE LA FRANCE!

The Phantom of the Opera? Check. (Louis even looks like Nelson Eddy.) Trilby/Svengali? Check. *The Hunchback of Notre Dame*? Check. *Les Miserables*? Check. *The Talons of Weng-Chiang*? (Clearly Amy's anachronistic outfit riffs on Leela's, while the Eleventh Doctor's tails are about as correct as the Fourth's Holmesian attire.) Check.

The Screams of Death has all of my favourite things rolled into one exciting and memorably illustrated package. *C'est formidable!*

LESLIE McMURTRY FACEBOOK

I just want to spare a moment to compliment Jonathan Morris and everyone else currently contributing to the **DWM** comic strip. I've been collecting **DWM** since 2003 and the

►

500 YEAR DIARY
Even the Doctor doesn't seem quite sure when his birthday is...

ASK DWM!

Puzzled? Confused? Quizzical? Send all those knotty *Doctor Who* posers for us to answer!

?

DEAR DWM,
How old exactly is the Doctor, and how long did each of his incarnations survive for? **PHIL KENT**

DWM REPLIES: Well, this a knotty one and no mistake. The first time we hear of the Doctor's age is in *The Tomb of the Cybermen*, when the Second Doctor claims to be "in Earth terms... about 450 years old." The Third Doctor intimates in *Doctor Who and the Silurians* and *The Mind of Evil* that he is 'several thousand' years old; however, by *The Brain of Morbius*, the Fourth Doctor says he's 749. Now, if these are Earth years (rather than, perhaps, Gallifreyan ones?), and assuming that the Third Doctor was exaggerating (entirely possible!), then this means that the Doctor has had almost 300 years' worth of adventures since he visited the Cybermen's tomb. Given that less than ten years have elapsed on screen, and the Doctor is often accompanied by a human companion, it's difficult to know when precisely the Doctor lives these three centuries. Perhaps the Third Doctor had many trips in the TARDIS that we never saw on screen?

The Fourth Doctor is 756 by *The Ribos Operation* (although Romana claims he is 759), and while the Fifth Doctor gave no clues to his age, by *Revelation of the Daleks*, the Sixth Doctor says he is 900 years old. Perhaps a clue to the jump in the Doctor's age here comes after 1976's *The Deadly Assassin*. After this story, the Fourth Doctor travels solo, so perhaps this is the period when many of these years elapse.

Moving on, the Seventh Doctor claims to be 953 in his first adventure, *Time and the Rani* – which suggests the Sixth Doctor lived for 50 years or so. We've no idea how long the Seventh and Eighth Doctors lived, but by *Aliens of London*, the Ninth Doctor suggests he is only 900. Perhaps he's approximating, but the Tenth Doctor claims to be a more precise 903 in *Voyage of the Damned*. From then on, the Doctor seems to age in 'real' time, and is 906 by the time of his regeneration in *The End of Time*.

As for how the Doctor apparently managed to get younger between his Seventh and Ninth bodies... well, being a time-traveller, he might find it hard to keep track of how old he *really* is. Or perhaps he's just being coy about his age! The jury's still out on this one...

GALAXY FORUM

current run of the strip is the best I've ever seen it. Bravo!

SCOTT HAWORTH FACEBOOK

What a stunning comic strip. Was it just me or was that little Japanese girl right at the end of *The Screams of Death* Chiyoko, last seen in *The Golden Ones*?! Hmm... Thank you very much **DWM**, for another engrossing read.

ROBERT SLATER FACEBOOK

Oh, you are clever, very clever. Just who or what is Chiyoko? What is this 'Greater being'? Oh well, it'll stop me from worrying about 'The Silence' for a bit, I suppose...!

MICHAEL HOCKING AUSTRALIA

As someone once said, "Stay tuned..." Which brings us to the Doctor's latest television adventure, seen at the start of the National Television Awards...

DERMOT CUTAWAY

What an amazing piece of television that was! Brilliantly written, full of wit, nostalgia, and even guest appearances from celebrated actors and massive celebrities. A wonderfully warm, charming and frankly *mad* performance by Matt Smith who really revelled in being the Doctor. And wasn't it good to see Dot Cotton back in *Doctor Who*?

JON DIXON SURREY

CONFESSION TIME

What happened at the National Television Awards then? Come on, confess, who *didn't* vote for *Doctor Who*? What kind of person wouldn't vote for *Doctor Who*, and, moreover, vote for *Waterloo Road* instead? What is *wrong* with the British public?!

HARRY HILL (15) WORCESTER

Doctor Who, I owe you an apology. The reason for this is simple. I knew you were up for a National Television Award but I didn't vote, as I assumed you couldn't lose. How could you? But now, I realise I am guilty of taking you for granted. You lost, and I hold my hands up for not doing my bit.

Yet, as I sit here in the cold light of day, I can't help but smile. We're in a world where not only is *Doctor Who* back on TV, but it's *so* amazing we can assume it is going to dominate the awards shows. Just let's not take things for granted again next year, OK guys?

JONATHAN HAYDEN MANCHESTER

ERASED FROM HISTORY

I read with interest, Vanessa Bishop's review of the recently-published book on missing *Doctor Who* episodes, *Wiped*!, and her conclusion that the BBC had failed to predict the arrival of the domestic video, and had video machines arrived a few years before 1977, we would have more *Doctor Who* episodes in the archive.

Unfortunately, the real tragedy is the BBC *did* predict the impact of video cassette. In 1973, I was attending Art Foundation at the School of Art in Cambridge. We had several guest speakers from various creative backgrounds. One of these was the Deputy Controller of BBC1. He told us how he used to watch ITV every evening to check out the opposition, then come in to his office and watch BBC1's output from the night before on his personal video recorder, a prototype from Philips. He predicted that within three years, we would all have personal video recorders and be renting or buying television programmes.

It's regrettable that, despite this, the BBC continued to wipe programmes for at least another four years.

SIMON BOR DEVON

One of the last stories to be wiped was 1965's *Galaxy 4*. Could it have been saved?

Oh. We feel depressed now. Let's take our minds off that unhappy thought by considering the Daleks' alphabet...

MIND YOUR LANGUAGE!

I think the answer to the question 'Do the Daleks speak English?' [see **DWM** 430] is 'it depends'. I don't think the Daleks' native language is English, but I also don't imagine that their Earth invasions (which generally involve barking orders at human slaves and Robomen) rely on the Doctor showing up to translate. So, it seems likely that they have indeed assimilated the language into their brains.

I'm not convinced that 'Dalek' being an anagram of 'Kaled' is evidence they use the Roman alphabet. If the Daleks used, for example, the Greek alphabet (like Gallifreyan appears in 1983's *The Five Doctors*) then '**Δαλεκ**' is still an anagram of '**Καλεδ**'. Or, to be *really* silly, if they use Morse code, then ".-. .- .-.. . -.." is still an anagram of "-.. .- .-.. . .-." All this proves is that the Dalek alphabet is a 'true' alphabet (in which the symbols represent the sounds 'DALEK'), and not a logographic system (where the symbols represent words or syllables, as in Chinese, Egyptian hieroglyphs, and the Gallifreyan we've seen written in recent years).

DAVID KENNEDY INVERNESS

.-- . .-.. .-.. --..-- / - .... .- - .----. ... / ..- ... / - --- .-.. -.. .-.-.- / -... -.-- . / ..-. --- .-. / -. --- .-- .-.-.- **DWM**

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

Find out how Peter Davison got to last month's Gallifrey convention in Los Angeles in this astonishing, star-studded message to the fans! Search YouTube for: **Davison opening Gallifrey 2011**

Ever wondered what a third 1960s Dalek film would have looked like? Then take a peek at this colourful imagining of a big-screen version of *The Chase*! Search YouTube for: **Daleks vs Mechons**

The incomparable 'SparkyGerbil' reviews each new issue of **DWM** shortly after its release. His opinions are essential viewing here at Panini Towers! Search YouTube for: **Sparky Gerbil Magazine**

We move on. What's the Sixth Doctor's greatest enemy? Hunger, of course! Skip forward to 3'24" to see this hair-raising oddity. Search YouTube for (bizarrely): **Sylvester McCoy on "Blue Peter"**

This polished short animation demonstrates the perils of parking the TARDIS amid the blue portaloos of a music festival... Search YouTube for: **Mattpartridge Glastonbury**

ON THIS MONTH... 30 YEARS AGO

March 1981, and DWM 51 presents the first interview with new producer, John Nathan-Turner...

JN-T SPEAKS!

As *Logopolis*, Tom Baker's final story, was broadcast on TV, readers were treated to the first ever in-depth **DWM** interview with the producer of *Doctor Who*. Roving reporter Jeremy Bentham pulled no punches when he visited John Nathan-Turner's office at the BBC and challenged him on "the least successful monsters this season" (*The Leisure Hive*'s Foamasi), a story that had left the fans feeling 'cheated' (*Meglos*), and much more...

CONTINUITY MATTERS!

Jeremy wondered how deliberate the inclusion of 'excellent history continuity' references had been in the recently broadcast *State of Decay* and *Full Circle*? "We were very lucky with Andrew [Smith, writer of *Full Circle*] in that he knew it all anyway – from having started out as a fan – but I think continuity is very important. You might as well try to get it right rather than needlessly get it wrong. The only exception to this, and it's not happened yet, would be if a new story turned up which was good but which could contradict, for example, something Patrick Troughton had said 13 years earlier. In that case the story would win."

OLD MONSTERS?

Jeremy rounded off his interview by asking what John's plans were for the show's future. "I would love to see a werewolf story in the programme and for next season I'm considering – only considering mind you – bringing back one of the old monsters; not the Daleks as I think it is about time they had a good rest..." The big tease! JN-T certainly knew how to whet fans' appetites; it would be the Cybermen that would return the following year, in *Earthshock*. However, it'd be seven more years before John got his werewolf, in 1988's *The Greatest Show in the Galaxy*.

Jeremy Bentham's interview had broken new ground – and **DWM** would never be the same again...

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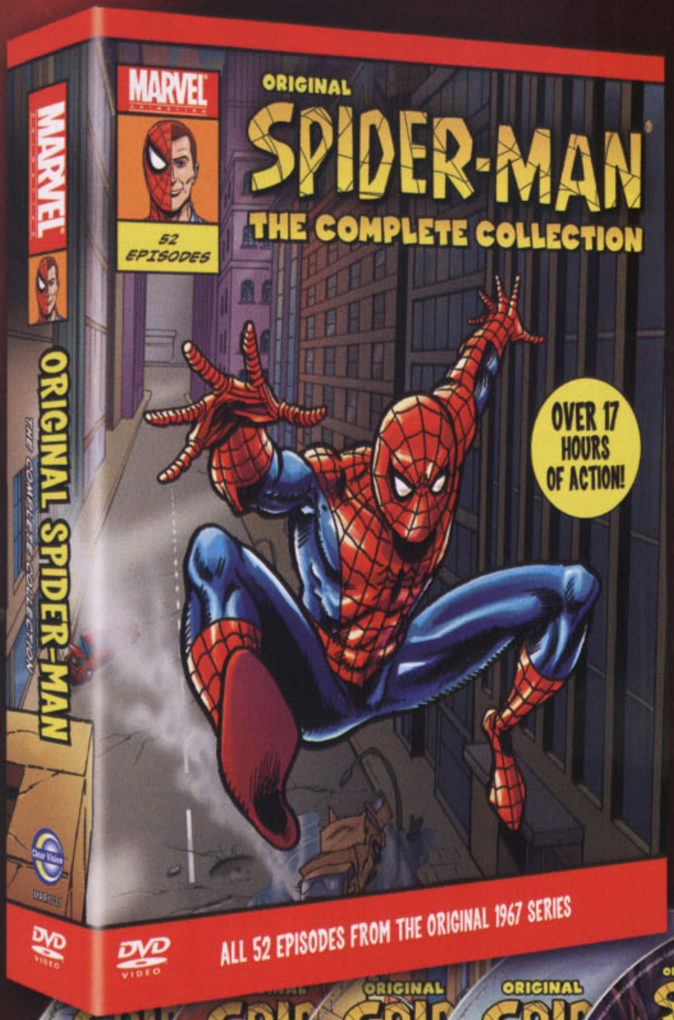
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FUNNY FOR MON£Y!

He played the Tenth Doctor on TV and *Hamlet* on stage, and now he's the face of a first class stamp. But did you know that David Tennant is also a crisp connoisseur?

Interview by BENJAMIN COOK

Hello, David. Last time we spoke about Comic Relief [in DWM 406, in 2009], I asked if you'd ever consider visiting one of the charity's projects in Africa. You said, "I think it'd be difficult to go and see that kind of misery up close. It's much easier to just know about it and help from afar. But I'd be duty-bound, really, if I were asked – and rightly so, if it makes a difference." Two years on, you *were* asked…

"Yeah, I was. And I did – I went to Uganda. Having never been to Africa, I was slightly nervous of what to expect. We've all seen those Comic Relief films, and it always looks fairly distressing. The nature of these things is, you go to some fairly distressing places. But if you're trying to get people to contribute to worthy causes, there's no point in going to Africa and making a film about lovely holiday resorts. You need to show why these causes are worthwhile. I knew that it wasn't all going to be pleasant."

Tell us about the work that Comic Relief does in Uganda.

"There were two specific things that I went to cover. One was, Comic Relief is doing a lot of to support the work of a charity called Sightsavers. That's about saving people's sight, particularly with cataract operations. It was, on the whole, a very optimistic story to cover. It's a relatively simple, cheap operation – I think it costs £34 for an adult, and £150 for a child, because a child has to have a general anaesthetic. That's pennies, really, when you're giving somebody their sight back. You can come in from the pub having spent £34… or you could transform someone's life.

"But then we went to this extraordinary hospital in Uganda, overrun with malaria cases, and that was just… that was a less uplifting day, to see the amount of suffering, and the terrible distress that malaria can cause."

The last Comic Relief drove home the fact that one malaria net costs just a fiver. Just £5 to keep a family safe.

"I know, there's so much Comic Relief can do to help – and they've made huge inroads in various places, getting nets out. Malaria cases have dropped significantly where they've been able to do that. But it's ongoing, because the problem is so huge. Being in that hospital just for a day was… it was tough, certainly the toughest day of the trip, particularly witnessing children on the brink of life, really fighting to survive. Had they been under a malaria net at night… Those are the terrible consequences of there not being enough funds to help people yet."

You had the added pressure of a camera crew documenting your every reaction.

"Yes, and I struggled with that. I was probably, at times, too self-conscious. You ask yourself all sorts of questions about why you've agreed to do this."

There's a danger, I suppose, that films of celebrities visiting poverty-stricken areas of Africa could come across as contrived or mawkish.

"I didn't want it to be mawkish. I wanted to react as truthfully and as honestly as I could. You're right, often in these films some pampered westerner flies out there, and looks on patronisingly at this terrible situation… To an extent, that's what you're there for. That's the terrible truth of it. It's a means to an end. Even when I was out there, I thought that there may be other people who could do this better than me, who are more equipped, who have the skills, both professionally and emotionally, to do this more concisely than I was doing. But then you have to say to yourself, 'Well, I'm here, and I've been asked here because… well, because I make TV programme in another life. I have to give it my best shot.'"

Were you glad to leave?

"It's a funny mixture. I think if I'm absolutely honest – and this probably isn't the most flattering portrait of myself, but – certainly after the day in the hospital, I was very glad to be driving away, because it was so overwhelming. I'll never question our National Health Service ever again. That's not to say there aren't incredible levels of care out there. That's the thing, Africa is full of contradictions. Your assumptions are that everything is terribly basic, but the medical care that we saw was of such a high quality, given selflessly by incredibly motivated people… There just isn't *enough* of it. Or rather the health problems are so overwhelming that they're swamping the system."

What did the Ugandan people make of David Tennant? Did they know that in the UK you're an actor off the television?

"I don't think they care, and neither should they. I don't think there was any sense that I'm 'somebody off the telly'. I was there making a film about cataract or malaria, so that became my role. At times, that was difficult – because here, of course, I'd be afforded the benefit of the doubt. People would understand that I'm not a journalist or a politician. In Uganda, people kept thanking me for removing their cataract! I'd have to say, 'It had nothing to do with me.' I hope to play some part in facilitating more operations in the future, but really it's the wonderful staff of the hospital that are doing what they do so well.

"I met some incredible people in Uganda, and had experiences that will stay with me forever. I got to go to a new continent, a new country, and experience a very different life. There are a lot of problems in Africa, but it's an extraordinary country, and has this culture, this vibrancy, and this life about it… It was an unexpected joy, for me, to experience a bit of that."

Last Comic Relief, you co-presented – with Davina McCall – almost two hours of live television on BBC One. You told me beforehand: "I'm sure it will be terrifying… but I'm quite looking forward to it." Did you enjoy it in the end?

"I was outside my comfort zone, definitely. I was helped enormously by Davina, who breathes live television through her pores. I felt very comfortable in her company. I was aware that however wrong it went, she would be able to cope. That's how I got rid of any particular terrors, knowing that Davina would make it okay. But it's so exciting when the donations start coming in. You read out these huge totals, and you think, *this is happening right now*! It's a real privilege to be at the sharp end of that. *Comic Relief* is always a great show. Richard Curtis [writer of 2010 *Doctor Who* episode *Vincent and the Doctor*, and the founder of Comic Relief] and his gang always make it a special night. It feels like an honour to be part of that."

David Walliams said recently that he's putting together a Take That tribute act for this year's Comic Relief, and that he hopes you and Catherine Tate will be involved. Any truth in that?

"Ahh, I think there's truth in the Take That thing, but I don't think Catherine and I are going to be able to be part of it… is the latest version of events that I've heard."

Hmm...

"[Laughs] I'm not keeping anything from you."

Okay. In other news, Walkers has created four new flavours of crisps for Comic Relief. Each one is named after a comedian.

"Have you tried them?"

Well, no. They sound horrible. Have you tried them?

"I have, yes. Jimmy Con Carne is by far the best. It's a proper, delicious crisp. It's got a bit of a kick to it. It really is nice. Stephen Fry Up, much as I love Stephen, is an eggy crisp, and that's not something that makes sense on anybody's palate. Sorry, Stephen, but no."

There's also Steak and Al Pie, and Frank Skinner's Roast Dinner.

"Yeah, that's just kind of Roast Chicken flavour. Nothing new there, I'll be honest with you. And Steak and Al Pie, the Al Murray one, is just generic crisp flavour."

How come you've tried all of these?

"I went to the shop and bought all four of them, and came home and tested them all!"

It wasn't out of a sense of duty to Comic Relief? You just really, really like crisps?

"I'm a sucker for a limited-edition comestible at the best of times. If it has a Comic-Relief-slash-charity element... well, I'm there. I felt it had to be done. Yeah, I felt drawn."

This begs the question: if there were a David Tennant Comic Relief crisp, what flavour would it be?

"Clearly it's only got to do with the pun that can be made from your surname. I don't mean to be cynical, but I can't imagine it's sheer coincidence that Stephen Fry elected a fry-up, and Jimmy Carr chose chilli con carne. [Laughs] Until I can think up a nice food-related pun on my surname, I don't know what flavour I'd be. Tennant... Ten... um..."

It's quite hard, isn't it?

"Nothing springs to mind. Perhaps **DWM** readers could suggest flavours. ►

RED NOSE DAY
18 March 2011

"I met some incredible people in Uganda, and had experiences that will stay with me forever."

In fact, we could have some kind of Eleven Doctors Crisp-Off."

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Yes! We could run a competition! The Eleven Doctors... as crisp flavours.

"That's what we should do. The two Bakers might be fighting it out for first place... or can we make something out of Pertwee?" [A thoughtful silence]

I can't. I'm trying. [Another silence] How about The Real Sylvester McCoy's Ridge Cut? Or Matt Smith's Classic Crinkle Cut?

"Not really flavours, though, are they? They're just crisp-flavoured crisps."

Let's move on. I hear you're going to be on a stamp...?

"[Proudly] I *am* a stamp! I am first-class from April."

You are a man of many facets. How did the stamp thing come about?

"The first I heard about it was, I think, when Greg Doran [the RSC's Chief Associate Director] phoned me up and told me that the RSC had been approached by the Royal Mail - because it's the RSC's 50th anniversary this year. I got sent an image to approve [*the stamp depicts David as Hamlet, from the RSC's 2008/09 production – Ed*]... but I'm not going to say no, am I? C'mon! I'm going to be on a stamp!"

Will you be posting yourself?

"I'll be buying sheets of them, and using them for the rest of my life."

You're doing another Shakespeare later this year – playing Benedick opposite Catherine Tate's Beatrice no less, in a West End production of *Much Ado About Nothing*. Putting on the play was your idea, right?

"Yeah, because it's always nice to work with your mates. Catherine and I met on *Doctor Who*, but we've done a lot of things together, *Who*-related and otherwise, and I've always wanted to do *Much Ado About Nothing*... When I started thinking who I'd want to play Beatrice, Catherine was the obvious choice. When I mentioned the idea to her, she'd clearly had the same idea - so we went to a West End producer, and it all just sprung from there."

That's pretty awesome, to wield such influence that you can call up a West End producer, pitch an idea –

"– and they'll say yes! I know! We didn't even have to beg. [Laughs] I'm glad the idea seems to excite other people as well as us."

When do you start rehearsals?

"In April. I can't wait. We're assembling the rest of the cast now, and it's full of fantastic people. One criteria was that we get lots of nice people so that we have fun, and so far that seems to be the sort of cast that's being assembled. Never mind how good anyone is, so long as they're not an arse!" [Laughs]

Now, it's been just over a year since your *Doctor Who* swansong. How has post-*Who* life lived up to your expectations? Does it feel as though something's missing?

"No, it's not like *Doctor Who* ends, and then a different life begins."

David in the RSC's production of *Hamlet*.

"I'm fortunate to do a variety of things, but I'm aware a lot of that is a consequence of *Doctor Who*."

Life just carries on.

"Well, yes, it sort of does. You bounce from one thing to the next, and it just keeps happening. It's been exciting. I'm fortunate to do a wide variety of things, in a variety of places, so it's been fairly busy. But I'm aware that a lot of that is a consequence of *Doctor Who*, so it's always there. You do other things, and people want to see you because of *Doctor Who*. I've just made a BBC film called *United* [*based on the true story of Manchester United's legendary 'Busby Babes'; David stars as coach Jimmy Murphy – Ed*], which was written by Chris Chibnall and directed by James Strong, and I think I'm right in saying that the idea for the film came to Chris and James while they were working together on *Torchwood*. I end up playing a part in it, not least because I met those guys doing *Doctor Who*. So one feels its legacy in every aspect of one's life."

Is it disconcerting watching Matt Smith in the role?

"Not for long, really. No. Because it's a whole new gang doing it, it feels like... it doesn't feel like a new show, but it feels like something else, something that I can just watch and enjoy. It feels, as it always has and always should, like a show that I know very well, but also that's completely different from anything I've ever seen before. That has forever been one of *Doctor Who*'s many unique selling points, and it's great that it's continuing, and for the show to be flying like it is... it's wonderful." DWM

David Tennant was talking to Benjamin Cook. Comic Relief: Funny for Money* is on BBC One and Two on 18 March, from 7pm. *If you want to enter our 'Eleven Doctors as crisp flavours' competition, you can JUST GROW UP! (Or send in your suggestions to the editorial address.)

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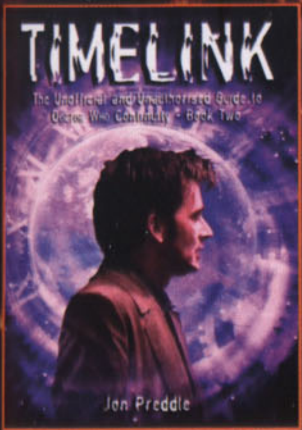
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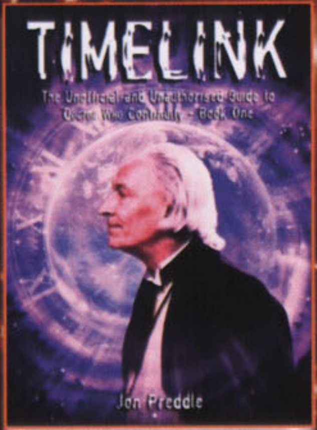
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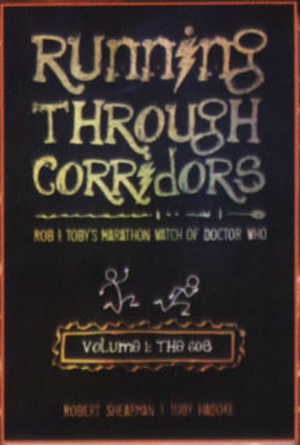
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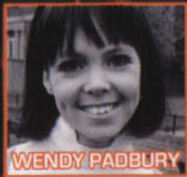
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THE Nightmare MAN

Seasoned *Doctor Who* writer Toby Whithouse is back this year with new episode, *The God Complex*, and this time things are going to get *really* nasty...

Interview by **BENJAMIN COOK**

I meet Toby Whithouse – writer of 2006 *Doctor Who* episode *School Reunion*, and last year's *The Vampires of Venice* – on a Wednesday morning in February, at the London headquarters of Touchpaper Television, the independent production company that makes Toby's hit BBC Three supernatural drama series *Being Human*. This afternoon, he is travelling to Cardiff – not for *Being Human* (although the most recent, third series was filmed in Wales), but for the readthrough of his third *Doctor Who* episode, called *The God Complex*. "This is the *Doctor Who* script I'm most proud of, of the three," he says.

Readthroughs, explains Toby, are as terrifying and as exciting as they are necessary. "There used to be a part of me that couldn't quite see the point of them, but then on the third series of *Being Human*, on the final block, we decided not to do one. Why didn't we? I think a lot of the actors weren't available. But it was weird watching that episode after we'd filmed and edited it. I kept thinking, we should have done this differently. There's dialogue that I know would have stuck out like a sore thumb had I heard the cast play it at the readthrough."

Flashback to 20 years ago: after attending art college in his hometown of Southend, Toby decided to drop out and turn his hand to the acting profession. But after some success on TV and stage, he packed it in to concentrate on scriptwriting. Does his former, thespian life influence the way he writes?

"In two ways," he says. "For one thing, every line of dialogue in my scripts I will have, at some point, said out loud, to see whether it actually works. I've been in enough bad plays and bad TV shows to know that often you're given a line of dialogue that's impossible. You dislocate your jaw trying to say it. I always try to make my dialogue user-friendly. Also, that's just the way I write, as naturalistically as possible, even on *Doctor Who*.

"The other thing is, I give every one of my characters a name – rather than 'Second Policeman', it'll be 'Dave' or something – because that looks better on an actor's CV. Similarly, if a character only has one line, I try to make it a gag, rather than just 'He went that way.' Having been an actor, I know that it's a thankless job playing those small parts."

Does he find writing more satisfying than treading the boards?

"Without a doubt," he replies, not even hesitating. "I love being a writer, but I've been very lucky in that I've always been relatively successful. Being a successful writer is better than being an unsuccessful actor." Except, he wasn't *that* unsuccessful. In the early 90s, he had a regular role in BBC period drama *The House of Eliott*, and he appeared in 2001 British romcom *Bridget Jones's Diary*. "But there is nothing like the thrill of live performance," he says. "Having given up acting, I really started to miss it, so I did stand-up for a couple of years – partly because I wanted to have total control over the material, but also because I missed the buzz. Stand-up was my way of marrying the two."

Does he still miss the smell of the greasepaint, the roar of the crowd?

"It comes and goes like a fever. At the moment, I'm quite happy letting other people do it. A lot of the *Being Human* fans have said, 'You must try to get a part in *Being Human* –'" ►

"The nightmares in *The God Complex* are emblematic, in that they're about failure, defeat or loss."

Rosanna and Francesco try on their best 'sympathetic' looks.

"No! Of course I didn't prefer Mark Gatiss' interpretation of the role."

Try to get a part? You're the showrunner! If you wanted a part...

"I know," he laughs, "that's the thing, I *could*, but I'd be taking a job from an actor who needs it much more than I do. Besides, the standard of the cast on *Being Human* – like on *Doctor Who* – is so high, I think it's probably best that I don't embarrass myself."

Toby has indulged his thespian side at readthroughs, however, standing in for absent cast members. "Before they started filming Matt [Smith]'s first block, we did a top-secret readthrough of the first six episodes," he reveals. "Matt and Karen [Gillan, who plays Amy] were the only cast members; they hadn't cast Arthur [Darvill, who plays Rory] at that stage. It was just Steven [Moffat, showrunner], Beth [Willis, executive producer], Piers [Wenger, executive producer], and [*Victory of the Daleks* writer] Mark Gatiss and me, and a few other people, playing all the other parts...

"Mark was Churchill, and Guido in my episode. I was Bracewell, and Rory for two episodes. I got to do scenes with Matt and Karen! It was wonderful. I just had the best time ever. Eight or nine hours of relentless reading, but it was such an exhilarating thing to do. Absolutely fantastic."

So what were Toby's first impressions of Matt?

"I wasn't familiar with his work before he was cast. I knew who he was, and I'd heard very good things, but I hadn't seen enough of his work to have an opinion. The readthrough was strange. It was such an intense, bizarre experience, and it was the first time that Matt had played the Doctor out loud in public so to speak. I don't think it was a fair representation of him. He was brilliant, but it was such an unexpected angle he'd taken on the character.

"The first episodes they filmed were [2010 two-parter] *The Time of Angels* and *Flesh and Stone*. They sent me a disc of rushes so that I could gauge his performance, and I thought, oh my God, this guy is amazing! Then when I saw *The Eleventh Hour* [2010], he genuinely, hand on heart, became my favourite Doctor. I think he's absolutely breathtaking. He's been an absolute revelation. I think he's the best Doctor Who we've ever had. I'm more than happy writing for Matt."

Toby is equally smitten with Karen Gillan. "Oh, she's fantastic. In real life, she's delightful, but quite shy. And eccentric. I love Amy, and I think Karen has done a fantastic job. What Karen has done brilliantly – and very subtly – is mark out a completely different territory to Rose or Martha. She's ploughed a different furrow. Her performance is very nuanced, very textured, and works brilliantly counterbalanced with the explosiveness of Matt's."

Arguably, Rose and Martha were more everymen – or 'everywomen' – than mad old Miss Pond, so Rory became more of the audience identification figure. "There always has to be a character in *Doctor Who* that maintains their human scepticism and human shock," agrees Toby. "There has to be a character that says, 'Hang on, this is *mental*. Why are we running *towards* the monster?' In the older *Doctor Whos*, the companion never really moved from that position – apart from Sarah Jane Smith, actually. The companion usually maintained this slightly bewildered, why-are-we-doing-this stance.

"What happened with Rose particularly, but also with Amy, is that very quickly they became completely invested in and consumed by the world of the TARDIS, and so Mickey – and latterly Rory – had to take on the role of the human audience."

What can Toby tell us about his 2011 episode? *The God Complex* was the script that he was originally going to write for last year's series, rather than *The Vampires of Venice*. "I'd done a couple of drafts of the outline, but then Steven and Piers realised that they had too many episodes with the Doctor trapped in some kind of maze or labyrinth. They said, 'Can we bump it to the next series, and do something else this series?'"

Toby's brief for *The God Complex* was as follows: "Steven said, 'The Doctor and Amy are trapped in a hotel, and the geography keeps shifting.' I said, 'Oh yeah?' He said, 'No, that's literally as far as we've got.' That was the starting point. That one line. A lot of the ideas just fell into place." Most intriguingly, behind the hotel room doors are 'nightmares'. Literally. "What is this place?" smiles Toby. "Why is it full of ventriloquists' dummies and balloons and things?"

So whose nightmares are they?

"I can't tell you that."

Toby's, perhaps?

"No, the nightmares were a very late addition – in fact, they've only been in the last two drafts – and it completely changed the script, made it much, much better. It's set entirely in one location, so we wanted to jazz it up a bit. Some of the nightmares are strange, others more universal, but they're kind of emblematic in that they're about failure, or defeat, or loss.

"What influenced it, I think, was how I've done Hell in the first episode of Series Three of *Being Human*. We knew that we needed Mitchell to go into Purgatory to get Annie back, so we played with ideas of what Hell would be like. I'd written these very kind of Hieronymus Bosch landscapes of fire and brimstone, but something wasn't right about it. Ultimately, something wasn't particularly frightening. Then I came up with the idea that everyone's Purgatory is different. You're faced with things that terrify you. What's terrifying for me might not be terrifying for you. One person could walk into a room full of balloons and it'd mean nothing, then the next person walks in and it completely freaks them out."

Come Hell or high water, the secret to scripting a first-rate *Doctor Who* monster is, says Toby, to "find the humanity." He cites Rosanna in *The Vampires of Venice*: "As far as she's concerned, she's doing something very noble – and arguably she is. This isn't about world domination, this isn't about ambition; it's about survival. I tried to make her objective as reasonable as possible, and make her an

The Vampires of Venice on location in Croatia.

T-SHIRT SHOP

"Matt Smith is breathtaking. He's an absolute revelation. He's the best Doctor Who we've had"

articulate and almost, on occasion, a sympathetic character. That's what makes her an interesting villain. If her ambition were rooted purely in personal ambition, that would make her quite two-dimensional. If her argument has some validity, that makes her complex and interesting."

For Toby, *The God Complex* has been the "most enjoyable" of his three *Doctor Who* scripts to write, but I wonder how he's defining 'enjoyable'. Is it the best? The funniest? The most satisfying to script?

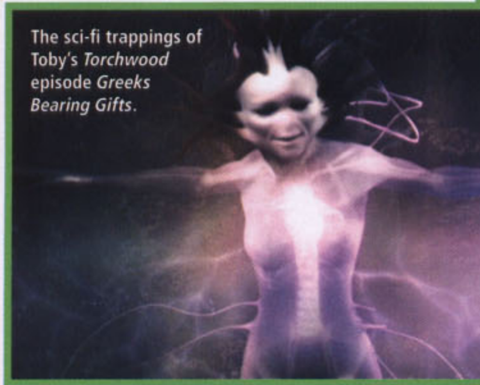
"Tonally, I think. Tonally *The God Complex* is closer to what I feel comfortably with. Not to diminish the experience of doing *School Reunion* and *The Vampires of Venice*, which were brilliant, but they were lighter episodes. *The God Complex* is closer to... I mean, my favourite episodes of modern *Doctor Who* are *Blink* [2007] and *Midnight* [2008]. They are both, in separate ways, absolute masterpieces. They raised the bar of the entire genre. They're extraordinary pieces of work. In fact, *The God Complex* was originally Episode 10 – and I was thrilled, because that was the *Blink* and *Midnight* slot! Now it's been bumped to 11. Tom MacRae has the 10 slot, which I'm furious about," he says, with a wry smile.

What will Toby's two children, aged 12 and nine, make of *The God Complex*?

"My kids will sit through an episode of *Doctor Who* however good it is," he laughs. "My son went through a phase where *Doctor Who* was all he wanted to talk about. He's slightly moving out of that now that he's discovered hair gel and iTunes and... well, he's on the brink of discovering girls. But my daughter, who's younger, is still very much besotted with it. I think they're proud of their dad writing for *Doctor Who*. If your dad is a writer, of all the gigs for him to have, it's really the best one, so I think they're quite chuffed about it."

Do they make requests?

"Occasionally. One of them will go, 'You should do an episode where the monster is made of cheese,' and I'll nod politely, but ignore them. Unless it's a good idea, in which case I'll pass it off as my own! The thing with *School Reunion* is, I'd never written anything for a pre-watershed audience. I'd never written anything that my kids could watch. I found that quite a shock to the system. It's something that I've become acclimatised to now, but certainly ►



The sci-fi trappings of Toby's *Torchwood* episode *Greeks Bearing Gifts*.

"I know what you're thinking": Daniela Denby-Ashe and Naoko Mori prepare for a scene...

at the time that was the biggest mental obstacle to overcome.

"There's a fine line between giving children that exhilarating scare, and utterly traumatising them," he continues, adding helpfully: "We hope to err on the former. Nothing will be too distressing. We have to be careful, because it is, ultimately, a kids' show. Even on *Being Human*, there's a level of compliance that we have to adhere to. In Episode 7 of Series Three, there were a lot of scenes that had to be trimmed, because they were too gory. But it's thrilling - and it's part of childhood - to be a little bit frightened. In terms of suspense and tension, the sky's the limit."

In 2006, Toby wrote *Greeks Bearing Gifts*, the seventh episode of the first series of *Doctor Who* spin-off show *Torchwood*. Tonally, that must have felt like a very different show to script...?

"Yeah, that was odd. There was very little to go on when I started writing that script, only about three-quarters of Episode 1 that Russell [T Davies, showrunner on *Torchwood* and previously *Doctor Who*] had written. They were still working out the format and the tone of the show. I think they told me to go away and write a script that I would like to see - so I did, and luckily that fitted in with the direction they were taking the series. It was a great gig, actually. I really enjoyed *Torchwood*, because it encompassed all of my loves: sci-fi and swearing. In that sense, it was a dream job.

"But it took a series or two to find its feet. Series Two was better than Series One. Mind you, I loved *Countrycide* [2006]. I remember the last line in that episode, when they say to the lead cannibal, 'Why do you do it?' And he says, 'Because it makes me happy.' That's such a perfect line. And I thought *Children of Earth* [the five-part third series, which aired in 2009] was, from start to finish, a masterpiece. A brilliant piece of television. I love *Torchwood*. I'm thrilled it's coming back this year."

"Clarity of vision, purity of purpose": Toby's own show, *Being Human*...

"I really enjoyed *Torchwood*, because it encompassed all of my loves: sci-fi and swearing. It was my dream job!"

Of course, in 2005, when *Doctor Who* returned to our screens, there were next to no other sci-fi or fantasy shows on the BBC. "It was a massive risk bringing back *Doctor Who*. When we were storylining *School Reunion*, Russell would say, 'Kill another character! We need to keep up the momentum, because we're up against Ant and Dec [on ITV1]!' If that first series had been a monumental flop, *School Reunion* would never have got made, so there was real emphasis placed on keeping the show fluid and light on its feet. There was a genuine fear that it might all end in disaster."

But *Doctor Who* kicked open the genre-show doors. "*Being Human* would not be on television if *Doctor Who* hadn't been such a success," states Toby. "It did an incredible service to all of us. Broadcasters realised that there was an audience for this kind of show. I freely admit that I've hung on the coattails of *Doctor Who*'s success, to give birth to my own show."

Toby recalls how he came to work on *Doctor Who* in the first place: "I was - and still am - friends with [then executive producer] Julie Gardner, and the phone call came through one day: 'Would you like to do an episode?' I said, 'I'll have to think about it. I've thought about it. Yes!' I couldn't have been more excited. That was while they were in post-production on their first series. Then they said, 'We want your episode to bring back Sarah Jane Smith.' I tried to not include K9 as well, but they insisted. I think the first draft - if not of the script, then of the treatment - didn't have K9 in it. 'Haven't you forgotten something, Toby?' '*Fiiine!*' K9 serves a dramatic purpose, but I find the notion of that character a little exhausting.

"Russell came up with the idea that it's set in a village next to army base, and something is going on in the army base that's affecting the villagers. Once I'd written an outline, Russell said, 'Okay, it's brilliant, but set it in a school.' Suddenly, it worked. To be honest, I was still trying to work out the show's - for want of a better word - format. There is a format to *Doctor Who*, but it's almost invisible, in as far as that the Doctor has to arrive in a certain place, assess the situation, and he has to make a decision, quick, and that's probably going to be the wrong decision.

"Although I'm a *Doctor Who* fan, I'm nothing compared to Russell, Steven or Mark. In a way, that was quite an advantage. Particularly in that series, my episode was, I guess, the most connected to 'old' *Who*, because of Sarah Jane and K9. Had I been more of a hardcore fan, I might have found that intimidating. I'm pleased that I wasn't."

He wasn't nervous, then?

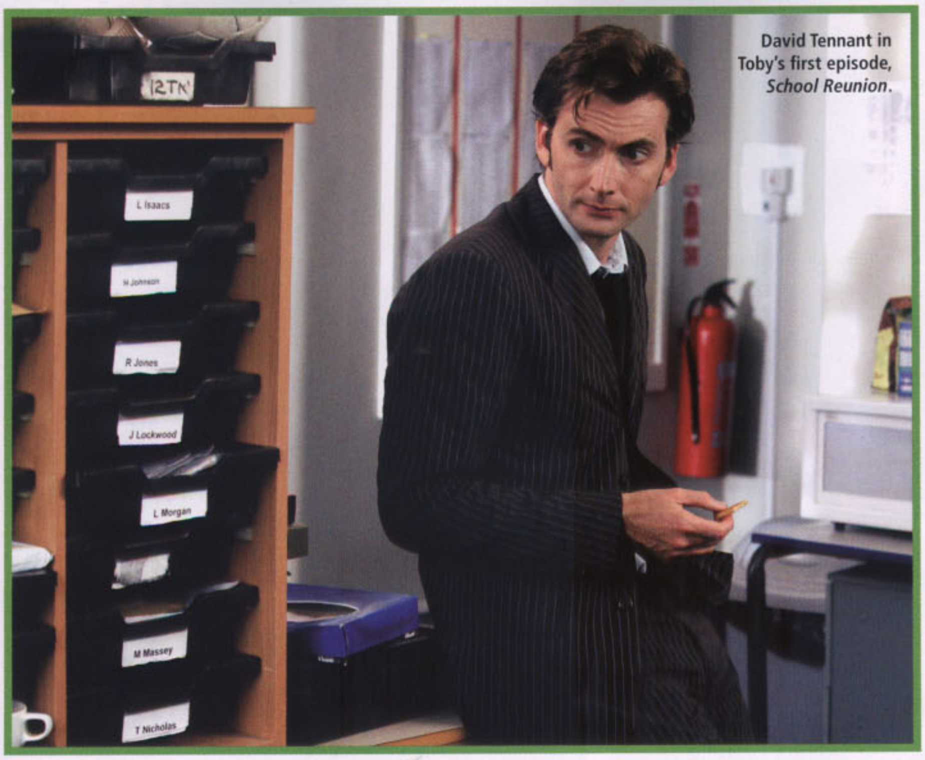
"The pressure was immense anyway, so it didn't make a huge amount of difference."

Did he bone up on the 1970s Sarah Jane episodes?

"Yeah. I'd forgotten so much, so I watched her first one, *The Time Warrior* [1973-4], and *Pyramids of Mars* [1975], and her goodbye in *The Hand of Fear* [1976]. Actually, her entry and exit from the series were very understated. Of all the companions, you never see the moment where Sarah Jane steps into the TARDIS and goes, 'Oh my God, it's bigger on the inside!' You see her stepping *out* of the TARDIS, but you never get that 'Oh my God' moment. I hadn't noticed at the time. Steven pointed this out to me."

Is that why Toby gave Sarah Jane an 'Oh my God' stepping-into-the-TARDIS scene in *School Reunion*?

"No, well, the weird thing about *Doctor Who* is, very little of it's actually set in the TARDIS. For a writer of a certain age, writing 'INT. TARDIS' is


David Tennant in Toby's first episode, *School Reunion*.

AUNTIE BEEB

Last issue, Mark Gatiss told **DWM**: "We must not be uncritical of the BBC, but also we must defend it to the f***ing death. Every other country in the world wishes it had the BBC, and of course it's a prophet without honour in its own country... It's always under threat, which is why we have to do our absolute utmost to staunchly defend it, not defend it in a mimsy way."

Toby agrees: "The attacks on the BBC are incredibly depressing, very worrying, utterly unfair and without foundation. I'd guess that 75% of my career has been with the BBC – over the last four years, about 100% – and that's because the BBC treats us with incredible respect. We're treated incredibly well by very smart people. At the BBC, I'm never the smartest person in the room.

"We're given an extraordinary amount of creative freedom. On *Being Human*, we have a specific idea of what the show is, and the show has a specific identity, and we're allowed to pursue that. We're allowed to have that clarity of vision and that purity of purpose. On *Doctor Who*, Steven has that role, and he has an idea of what the show should be, and he's allowed to carry that through. That is the freedom that we're given at the BBC. We're given extraordinary latitude, and allowed to tell the story the way we want to. Ultimately, the BBC supports and encourages talent as opposed to trying to constrict it or manipulate it."

That's not the same on other channels, then?

"To be honest, mentioning no names, the most intervention I've ever got – and the most facile, ridiculous, dumb notes I've ever received – were from other, commercial broadcasters. I've been given extraordinarily stupid notes by execs from other channels."

Ooh, go on – such as?

"Hmm. Such as an executive producer who didn't understand how a cut worked. Seriously! 'How did that character get into that room?' 'Well, it was a cut,' I said. 'Do you think the audience will get that?' To which I replied, 'I *think* it's been used before.' That was the most jaw-dropping comment. We don't get anything like that at the BBC."

just the biggest thrill in the world, but you get that opportunity surprisingly rarely, even in an episode of *Doctor Who*. In *The God Complex*, it's literally the last, *last* scene. Which has no dialogue in it. And it'll probably end up being cut. That's the only time we end up in the TARDIS."

When Toby scripted *School Reunion*, David Tennant had yet to film any episodes as the Doctor. "When I started writing, it was still going to be Chris Eccleston as far as I was concerned. I discovered on the same day as everybody else did - and in the same way, on the news, in one of those spitting-your-coffee-out moments - that Chris was leaving. All I knew of David was his work on *Casanova* [BBC Three, 2005]. I thought he was absolutely jaw-dropping in that, so I wrote *School Reunion* as if it were David's Casanova... but without the shagging. I tried to use the speech rhythms that David had used in *Casanova*. One of the nicest things that Steven has said about *The God Complex* is that it's so totally in Matt's voice. But I've watched all of last year's episodes a hundred times, so I should be able to do it by now."

Last issue, Mark Gatiss admitted that his script for Episode 9 of this year's run has gone through a number of titles (*What are Little Boys Made of?*, *House Call*, *Night Terrors*), and the production team still hasn't settled on the final title. But *The God Complex* has always been the title of Toby's episode. Does he usually settle on story titles that easily?

"They just present themselves. *The Vampires of Venice* was Steven's idea. I wanted to call it very pretentious things like *Blood and Water* or *In the House of Calvierri*, but Steven said, 'No, no, no.' It was originally *Vampires in Venice* and it was Mark who said, '*The Vampires OF Venice* is much better.' And he's right. Then Steven denied that he ever suggested *Vampires in Venice*, and I'm contractually obliged to agree with him!

"*School Reunion* was [script editor] Helen Raynor's idea. I said, 'God, that's a fantastic title!' Interestingly, she thought that I'd already thought of it, but I'm convinced that she did. Believe me, if I'd come up with that brilliant title, I'd be telling everyone! I wanted to call it *Friends Reunited*."

Toby hopes to write for *Doctor Who* again after this year's series ("There's been talk of another episode," he hints), so I wonder whether he has any burning story ideas. Apparently not.

"No," he laughs, "but that's all right. Believe me, it would make my working life much easier *not* to do it."

How come?

"It's just time. It's so time-consuming. The schedule on *Being Human* is insane - I've got so much to write and exec - so not doing a *Doctor Who* would be great, but there's something irresistible about it. If the call comes, you just do it. You'd be a fool not to, really. So I'll always go back, as long as they keep asking me. The thing is, people like myself, and Mark, and Chris Chibnall [writer of 2007's *42* and 2010's *The Hungry Earth/Cold Blood*, also head writer on *Torchwood* Series One and Two] and Matthew Graham [2006's *Fear Her* and 2011's *The Rebel Flesh/Gangers*] - all of us are or have been showrunners. We've all had our own series. We've all been very successful in our own rights. But if you're asked to do a *Doctor Who*, you do not say 'no' - because there is something utterly magical about that show."

A few days before our interview, it was announced that *Little Britain* star and long-time *Doctor Who* fan David Walliams had been cast in *The God Complex*. "Steven confirmed it over the weekend," nods Toby. "I was delighted. Steven was quite shocked that I hadn't been told. I said, 'Seriously, don't worry about it. I'm more than happy to be out of the loop.' On *Being Human*, I have to write a number of episodes, rewrite a number of episodes, exec the series, watch the rushes every day, watch the casting tapes... to a greater or lesser extent, I'm across every single detail of that show. On *Doctor Who*, all I do is write the script and hand it in, and somebody else has all of those nightmare decisions to make."

Nightmares? In which case, maybe all those difficult decisions -

"I can see where this is going," he chuckles.

- should be what's lurking behind the hotel room doors in *The God Complex*?

"Yes, exactly! They *are* nightmares. But the other thing is, quite simply, Steven is a genius. If Steven thinks that person is right for that part or that design is right for the hotel, then I trust him. I have such profound respect for him. I think I speak for the other writers as well when I say that a lot of the time, when one is writing a *Doctor Who* script, we're secretly writing to impress Steven. We're looking for his approval. He's been incredibly effusive in his praise for me about the scripts that I've written for him, and I can't tell you what that means to me. I think he's the most extraordinary writer in the country." DWM

COUNTDOWN TO 50!

DWM counts down to the 50th anniversary of *Doctor Who* in November 2013, with its season-by-season celebration...

DESTRUCTION OF TIME

The *Doctor Who* universe gets a whole lot bigger with the alien alliance's plan to conquer the solar system.

The third series of *Doctor Who* saw the show produce the most eclectic and daring collection of adventures yet...

Feature by SIMON GUERRIER

THIS ISSUE SERIES THREE (1965-66)

"Nero, the Trojan Wars, the Daleks... But all that happened in the first segment of time!"

That's the Commander of humanity dismissing the first two years of *Doctor Who* as parochial and small. It's a bold statement from the show's producers - effectively, "You ain't seen nothing yet!" - and reveals a lot about Season Three.

I said last issue that Season Two was much bigger than Season One, but Season Three is on a completely different scale. The Earth is destroyed, our own time is invaded by war machines and the Dalek story is so epic that it took a whole three months to tell.

There are much bigger stakes than ever before, on a far broader canvas. It's been argued that this is down to the series escaping the cramped space of Lime Grove for the larger Riverside Studios, but Riverside isn't all that

MYTH MAKERS

KIT PEDLER & GERRY DAVIS WRITERS

The partnership of writers Gerry Davis and Kit Pedler encapsulated what makes the best *Doctor Who*: a blend of well-told stories and strong, contemporary ideas.

Davis became script editor during production on *The Massacre*. He was unimpressed by many of the scripts commissioned by his predecessor and worked hard to improve them, making plotlines simpler, characters and conflicts sharper. We know he tried to ditch *The Gunfighters* altogether. He did like *The Savages* by Ian Stuart Black – and quickly recommissioned the writer. But *The War Machines* – the first story commissioned by Davis himself – was written by Black from an idea by Kit Pedler.

Pedler was not only a science-fiction writer, but also a pioneering eye doctor, who'd worked on the BBC's science documentary series, *Horizon*. An enthusiast for new technologies, he was soon offering *Doctor Who* a glut of good ideas which Davis and his writers could then mine for all their worth.

The War Machines is based on a cutting edge idea that we all now take for granted: that a computer might use the telephone line to talk to other computers. Even then, it was credible and contemporary. The Post Office Tower and London's swinging nightclubs helped the show suddenly feel up to the minute and hip.

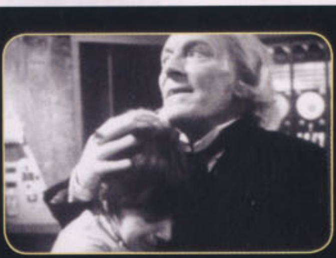
Both Pedler and Davis would work on *Doctor Who* for many years – and their influence can still be seen today. As we'll see next issue, their use of cutting edge ideas chimed with new producer Innes Lloyd's desire for stories relevant to viewers' lives...

MEMORABLE MOMENTS

"Hey, look at him then!"
(The Steel Sky)
A lovely, unexpected moment that really sells the wonder of *The Ark*, as the Doctor makes friends with an elephant – a real one, live in the studio!

"It's all crumbling to dust!"
(The Destruction of Time)
The shocking finale of the 12-episode *The Daleks' Master Plan* sees the Daleks aged to death by their own weapons – but Sara Kingdom is caught in the blast!

"Fill up your glasses / And join in the song..." *(A Holiday for the Doctor)*
The opening lines of *The Gunfighters* – sung by Lynda Baron – let us know we're in for something different, and suggest how we might get through it.



"There's something very satisfying about destroying something that's evil!" *(The Savages* Episode 4)
The Doctor and Dodo smash a laboratory to bring peace to the Elders and Savages. For an encore, Steven will stay as king and tidy up.

The Celestial Toymaker sees *Doctor Who* take a turn for the surreal...

large. The producers were still pushing the technical limits, cramming in as much as possible.

Season Three sees some major innovations and experiments. *Mission to the Unknown* doesn't feature the Doctor, his companions or the TARDIS. *The Ark* is full of clever effects, its final episode the first to be short largely out of order so as to allow even more. The Doctor breaking the fourth wall to wish viewers a Merry Christmas might not be a conscious attempt at post-modernism, but there's something odd going on with the song in *The Gunfighters* - our heroes can sometimes hear it and sing along, other times it's for the viewers' ears only and comments on the story. Weeks later, the series plays a different trick, upping the realism of *The War Machines* by using a real newsreader from the time - Kenneth Kendal - to report on events in the story.

The Doctor continues to be centre stage as the hero. He provides the solution that will end the Trojan War and he stops the Dalek invasion of the Solar System by stealing their tarranium core. The return of the Monk - bar Daleks, the first character that we've run into for a second time - helps make clear that the Doctor is the authentic, responsible time traveller. In the last two stories of the season, characters already know who he is, which helps get him to the heart of the action much faster.

The season is constantly surprising. *Galaxy Four* plays on the sci-fi cliché that goodies must look nice. We finish *The Plague* - the second episode of *The Ark* - thinking the story's over, only to arrive in the same spot 700 years later to see the effect of Doctor's visit. And for all the Doctor still insists that he cannot change history, in *The Myth Makers*, he's responsible for the outcome of the Trojan War while Vicki turns out to be someone who'll be written about by Chaucer and Shakespeare.

Companions are abruptly written out - or, shockingly, killed off - right throughout the series. *The Celestial Toymaker* even tried to replace William Hartnell as the Doctor. Again, that might be down to major changes behind the scenes.

Verity Lambert, who'd produced *Doctor Who* since the very beginning, left after *Mission to the Unknown* and it soon became clear that her replacement John Wiles had a very different take on the show. After 24 episodes, he handed over to Innes Lloyd, who again put his own stamp on the series. Script editor Donald Tosh also handed over to Gerry Davis during *The Massacre of St Bartholomew's Eve* (see box out, left).

Perhaps it's these changes to those steering the show that make Season Three one of the oddest collections of stories in *Doctor Who*'s history. I said that we never quite know where it's going next but tonally it's all over the place. *The Myth Makers* is both broad comedy and brutal tragedy, *The Daleks' Master Plan* - a gripping, gritty adventure which kills off two companions - includes a silly Christmas Special and antics from the Monk that come completely from left field. And that's followed by *The Massacre* sombrely exploring a pretty obscure moment in history (and I speak as a descendant of Huguenots). The bold experimentation is perhaps matched by uncertainty about who the show is for or what it has to say.

I think when the series came back in 2005 it owed a lot to this wildly ambitious and free-wheeling period of the show. But *The War Machines*, the final story of Season Three, marks the start of a new kind of *Doctor Who*, one that's had a much stronger influence on the series to come... DWM

"Season Three is on a completely different scale - the Earth is destroyed, our own time is invaded, and the Dalek story is a huge epic..."

STAR PERFORMANCE

PETER PURVES

STEVEN TAYLOR

Peter Purves shows his heroic side as Steven Taylor.

Peter Purves gained a reputation as 'the sensible one' during his time on children's magazine show *Blue Peter* in the 1970s. The earnestness of his work presenting dog shows and training films has been mocked by comedy shows such as *The Office* and *I'm Alan Partridge* – with Purves himself joining in on the joke.

Which means, for those of us too young to have seen it at the time, his work in *Doctor Who* is quite a revelation. First there's a small role in *The Chase* where he laughs at the Daleks. It's not the subtlest performance – or American accent – but he returned three weeks later, and in the same story, as new companion Steven Taylor.

Purves had clearly won over the production team of the series – and its sometimes irascible star. William Hartnell could at times be difficult with other members of the cast and crew, but – says Purves – was never difficult with him.

That affection is evident on screen. Purves plays Steven as likeable and ordinary, and the show's writers soon concurred and rather forget all that stuff about his being a space pilot from a future war.

Early on, we can see his dialogue had been written for the companions he replaced – both Ian and Barbara. Yet Purves gives this sometimes impulsive and fiercely loyal character a charm and dignity not always in the lines.

Watch him manages the twists and turns of *The Daleks' Master Plan*, guiding us through the epic, emotional minefield. There's his indignation with Sara Kingdom for gunning down Bret Vyon, and then his clumsy embarrassment when she reveals Bret was her brother. It's his horror that makes the deaths of Katarina and Sara so shocking.

We can rely on Steven. Which is why, when he leaves at the end of *The Savages*, we know he'll make a good king.

Or, at least, a sensible one.

The Watcher's GUIDE TO...

THE MASTER

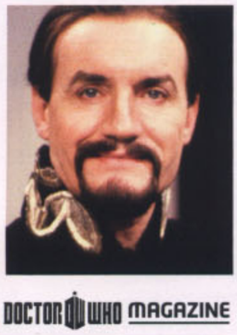
Bringing you up to speed on that perennial thorn in the Doctor's side... every dark deed, every dastardly disguise, every Ainley anagram! He is the Master and you will obey him...

Forty years have passed since *Doctor Who* was first enriched by the satanic charm of Roger Delgado's Master. Thirty years since the character made his big 1980s comeback, regenerating into Anthony Ainley. Fifteen since Eric Roberts took him stateside, and four since John Simm wrenched him into the twenty-first century. Along the way there have been many other Masters, each bringing a fresh dimension of evil to the character once described by the Doctor as "my best enemy."

The Master is on hand when *Doctor Who* needs to pull out all the stops. Who but the Master would dare to infiltrate the Matrix of Gallifrey – twice? Who but the Master could provide such baptisms of fire for the Fifth and the Eighth Doctors, or so ominously sound the death-knells of the Fourth and the Tenth?

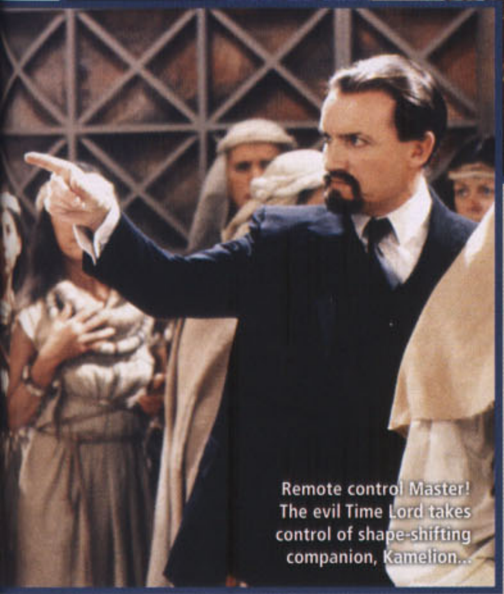
The Master's unique appeal lies in the fact that he taps into *Doctor Who*'s prehistory. He and the Doctor go way back. Boyhood companions on Gallifrey. Schoolmates who (if the novelisation of *The Dæmons* is to be believed) absconded together for day-trips in the senior tutor's skimmer, and once smeared glue on the president's perigosto stick. Academy students who used tea-leaves to spoil one another's time experiments. Rival cosmic science graduates who became deadly enemies. And perhaps even brothers...

This sense of a shared history means that the Master is uniquely qualified to get under the skin of our hero. From their first encounter in the Doctor's lab in *Terror of the Autons* (Doctor: "How did you get in here?" Master: "Oh, don't be trivial, Doctor") to their edgy telephone call in *The Sound of Drums* (Doctor: "Don't you see, all we've got is



> **"I'd like to try and take the Doctor alive if possible. If not, I'll blast him out of space. Pity though. Rocket fire at long range – somehow it lacks that personal touch."**
>
> **FRONTIER IN SPACE**

The Master does porridge. And maybe a few rounds of toast. Oh, and some kippers and a pot of Earl Grey.

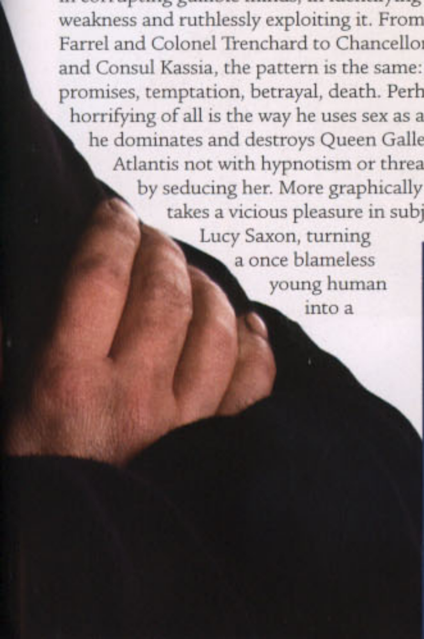

Remote control Master! The evil Time Lord takes control of shape-shifting companion, Kamelion...

each other!" Master: "Are you asking me out on a date?"), their verbal sparring matches are charged with the relentless one-upmanship of an ancient rivalry. The Doctor describes his enemy as "an unimaginative plodder" in *Terror of the Autons*, and the Master's opinion of him is much the same: "He has an excellent brain, that man, though a little pedestrian," he opines in *The Time Monster*, "but oh dear, what a bore the fellow is!"

But for all his nonchalant humour and easy charm, the Master is no lovable rogue. He's a twisted monster who takes a grotesque delight in corrupting gullible minds, in identifying a weakness and ruthlessly exploiting it. From Rex Farrel and Colonel Trenchard to Chancellor Goth and Consul Kassia, the pattern is the same: false promises, temptation, betrayal, death. Perhaps most horrifying of all is the way he uses sex as a weapon: he dominates and destroys Queen Galleia of Atlantis not with hypnotism or threats, but by seducing her. More graphically still, he takes a vicious pleasure in subjugating Lucy Saxon, turning a once blameless young human into a numbed, beaten-up nihilist who believes that "there's no point to anything." This is no standard *Doctor Who* villain: this is a dark, frightening man. It's not until *The Sound of Drums* that we're told that the origin of his sociopathic character lies in the childhood trauma of looking into the time vortex, and not until *The End of Time* that we learn his mind has been manipulated by the Time Lords themselves... but that darkness has always been in evidence.

As his career of corruption staggers onward, the Master's own physical dissolution seems to play a part in his psychological make-up. He is disgusted by his own decaying body in *The Deadly Assassin*, and from Traken to Sarn, from the Cheetah Planet to Utopia, he lurches from one desperate, disastrous physical mutation to another, until *The End of Time* finds him unstable, undead and utterly unhinged.

And yet, clutching to his hearts those carefree days of their youth, the Doctor can never quite bring himself to sever his ties with the Master. It's almost as if, ever since boyhood, the Master has provided the Doctor with a shadow: he's an embodiment of the dark half of the Doctor's personality. According to Jungian psychology, without both aspects the ego is inhuman and incomplete, like a light that fails to cast a shadow. It's an idea that pops up quite often in *Doctor Who*, particularly with respect to the Black and White Guardians, but no character reflects it more clearly than the Master. That's why the Doctor indulges him, pleads for his life and mourns his apparent death, and why so many of their encounters culminate either in a setting aside of differences and a joining of forces, or else in an epic confrontation that redefines the moral gulf between them. Quite simply, the Master is the villain that *Doctor Who* - not to mention the Doctor himself - can't do without. ►



Zombie Master: "Life is wasted on the living!"

Battle of the screwdrivers!

WEAPONS OF MASS REDUCTION!

Over the years, the Master has employed no end of nasty weapons – most recently patenting the 'laser screwdriver', a gun which is so manifestly not a screwdriver that he seems to have chosen the name purely to get one up on the Doctor's faithful sonic – but his sidearm of choice is undoubtedly the Tissue Compression Eliminator. It's not named as such until *Time-Flight*, but the Master has used it, on and off, since his very first episode. This particularly unpleasant weapon reduces its victims to the size of a Barbie Doll, and the Master delights in leaving their shrunken corpses at the scene of the crime as a ghoulish calling card for the Doctor to find. Notable tissue compression victims include Professor Goodge (*Terror of the Autons*), Commander Hilred (*The Deadly Assassin*), Tegan's aunt Vanessa (*Logopolis*), a bunch of Xeraphin (*Time-Flight*), and even a nice woofy guard dog (*The Mark of the Rani*). What a rotter!

ROGER DELGADO

(Terror of the Autons – Frontier in Space)

The original Master and, for some, still the best: from the moment he jumped out of his horse-box TARDIS in the opening scene of *Terror of the Autons*, Roger Delgado hit the ground running and brought delicious dollops of saturnine sophistication and villainous charm to the series, becoming a vital ingredient of the Third Doctor's adventures and providing the perfect foil for his friend Jon Pertwee. His tragic death in a car accident in 1973 deprived *Doctor Who*, not to mention the acting profession, of a true great.

PETER PRATT

(The Deadly Assassin)

Submerged beneath a hideous glistening death's head mask, the actor, singer and comedian Peter Pratt was hired on the strength of his vocal dexterity and wonderfully melodramatic range: to aficionados of light opera, he was famed as his generation's greatest exponent of Gilbert and Sullivan's 'patter' characters, from Sir Joseph Porter in *HMS Pinafore* and the Chancellor in *Iolanthe* to the very model of a modern Major General in *The Pirates of Penzance*.

GEOFFREY BEEVERS

(The Keeper of Traken)

Tasked with recreating the Peter Pratt incarnation four years on from *The Deadly Assassin*, Geoffrey Beevers (previously Private Johnson in *The Ambassadors of Death*, and also known to *Doctor Who* fans as the husband of Liz Shaw actress Caroline John) put a new spin on Pratt's quavering tones and mellifluous mania, this time from behind a less restrictive make-up which incorporated the actor's own eyes and mouth. He later reprised the role in Big Finish's audio plays *Dust Breeding* and *Master*.

ANTHONY AINLEY

(The Keeper of Traken – Survival)

The son of the noted Shakespearean actor Henry Ainley, whose contemporaries included John Gielgud and Laurence Olivier, Anthony Ainley remains the longest-serving Master to date, appearing opposite no fewer than seven Doctors (four in the normal course of things, plus three more in 1983's anniversary knees-up *The Five Doctors*). Resplendent in trim beard and black velvet tailcoat, Ainley took Roger Delgado's characterisation as his starting point, and proceeded to put the 'arch' into 'arch-enemy', fearlessly turning the dial up to 11 with a glorious scenery-chewing performance.

MASTER OF DISGUISE!

There's no getting away from it: the Master's an outrageous old ham. There's nothing he enjoys more than dipping into his dressing-up box, adopting a false identity, and 'getting into character' as... well, let's have a look, shall we?

1 COLONEL MASTERS *(Terror of the Autons)*
A low-key start to the amateur theatricals finds our detestable dastard trying out one of his flimsier aliases, as he takes on the role of a multi-millionaire investor in the booming plastics industry. Sort of like James Caan from off of *Dragon's Den*, but with a nicer beard. And marginally less evil.

2 TELEPHONE REPAIR MAN
(Terror of the Autons and *The Mind of Evil)*
It's amazing how much mischief can be managed with a rubber mask, a canvas workman's hut, a pair of pliers and a length of flex. Hey baby, he's the telephone man. He can put it in the bedroom, he can put it in the hall, he can put it in the UNIT lab and make a deadly call.

3 PROFESSOR EMIL KELLER *(The Mind of Evil)*
Given that the Doctor disables the Master's TARDIS in *Terror of the Autons*, we have to assume that he arrived on Earth with *The Mind of Evil*'s alien mind parasite already aboard, and then mucked around in Switzerland pretending to be renowned neuro-scientist Emil Keller long before the Nestene invasion got going. Either that, or there's a *massive* gap between these two stories.

4 THE ADJUDICATOR *(Colony in Space)*
You'd better beware. You'd better take care. You'd better watch out if he's got swept-back hair! If the Master's usual taste in collars tends towards the minimalist Nehru variety, the Adjudicator's extravagant glam rock get-up more than compensates, as he swishes onto the planet Uxarieus to flummox some colonists who just haven't got a clue what to do.

5 THE REVEREND MAGISTER *(The Dæmons)*
He's gotta be caught. He's gotta be taught. Cos he's more evil than anyone here ever thought! Stooping to a new low of depravity, the Master bumps off the hapless Canon Smallwood, invests in a pair of specs and a dog collar, and installs himself as the new vicar of Devil's End. 'Magister', of course, is Latin for 'Master'. He just can't stop himself, can he?

6 ROYAL NAVY COMMANDER *(The Sea Devils)*
"None too easy, you know, getting hold of something like this at short notice," bumbles Colonel Trenchard, the governor of Britain's least successful high-security prison, as he hands over the uniform which will allow his prisoner to infiltrate a nearby naval base and pilfer the high-tech equipment he needs to contact the Sea Devils. "I had to send one of my chaps to the mainland. Said it was for theatricals." Not so far from the truth.

7 PROFESSOR THASCALES *(The Time Monster)*
"Oh, you know, the Minotaur and all that Cretan jazz," jives groovy glam-chick Jo, succinctly summing up the thematic territory of this truly remarkable six-parter. The Master's happy to join in the fun: it's all Greek to him as he cooks up a dodgy accent and another crafty *nom de guerre* that the Doctor will never spot: 'Thascales' is Greek for... no, go on, you guess.

8 COMMISSIONER FROM SIRIUS FOUR
(*Frontier in Space*)

Under the moonlight, the Sirius moonlight, the Master hatches his latest fiendish alter ego: all he needs is a spangly tunic and some fake ID, and he's good to go as a policeman from the dominion colony of Sirius Four, arriving on Earth to demand the extradition of those legendary desperadoes Jo Grant and the Doctor. The silly thing is, if he'd just left them where they were, banged up in prison, he'd undoubtedly have won.

9 MELKUR (*The Keeper of Traken*)

Don't look in his eyes! Don't be surprised! You don't know what's going on behind his disguise! Nobody knows where Melkur goes! He'll steal the TARDIS out from under your nose! Er... where were we? Oh yes. The good folk of Traken think it's an alien statue. In reality, it's the Master's new, walking, talking TARDIS. He's lurking inside it, with his ring modulator set somewhere between 'silky' and 'Gyles Brandreth'.

10 LOGOPOLITAN (*Logopolis*)

"He must have added his own voice to the numbers and corrupted the Doctor's code!" cries Nyssa, as the problems begin to multiply on the planet of mathematics. Sure enough, the Master has added a fetching Logopolitan hoodie to his repertoire of disguises, divided the central register, subtracted a few of the locals - and, before you can say "Kayrie gorrock gorrock perdunesta zel," has inadvertently caused half the universe to go fatoom.

11 THE PORTREEVE (*Castrovalva*)

"The Portreeve? A sort of magistrate?" glosses the ever-obliging Fifth Doctor when informed that the chief elder of Castrovalva uses one of those archaic titles of medieval officialdom so beloved of bookish *Doctor Who* scriptwriters (see also Castellan, Archimandrite, Proctor, etc). Far from being a sort of magistrate, the Portreeve turns out to be a sort of Magister: for reasons best known to himself, the Master is pretending to be a doddery old gipper who hobbles around in a nappy and sports the craziest hat in time and space.

12 KALID (*Time-Flight*)

It's round about here that the Master's favourite hobby starts getting out of hand. Possibly because he needs to transubstantiate his symbiotic nuclei with the plasmic ming-mongs of the Xeraphin, or more likely because he's bonkers, the Master decides that he can best effect his escape from prehistoric Earth by posing as a portly, clay-faced Oriental necromancer who is given to screeching unexpected things like "Eeeevaneragh!" Inexplicable, but hugely entertaining. The Doctor clearly thinks so: at 20:05 in Part Two, Peter Davison visibly struggles to avoid giggling as Anthony Ainley goes into "Faraaaagh! Nadeeeem!" overdrive.

13 SIR GILLES ESTRAM (*The King's Demons*)

Here's another disguise that doesn't make much sense (in more ways than one). Concealing himself from the Doctor can't be the motive, because long before the TARDIS fortuitously pitches up in thirteenth-century England, the Master has already gone undercover as a big-bearded ker-niggut whose outrageous whaffer-thin accent invites immediate comparison with the French Taunter from *Monty Python and the Holy Grail*. "Yyyyou insult tha Keeeng! Yourrr meutheur was a hamster and yourrr fatheur smelt of elderberries!" *Etc.*

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14 WORZEL GUMMIDGE
(*The Mark of the Rani*)

Here, as Jon Pertwee might have said, we enter the realms of pure mystery. It's the early nineteenth century, and we're in a field in the north-east of England. In this field stands the Master, still as a statue, arms outstretched, sleeves stuffed with straw, pretending to be a scarecrow. Precisely how long he's been doing this, on the gazillion-to-one offchance that the Doctor and Peri might happen to materialise in exactly the same part of time and space, and then stroll through exactly the same field, is never vouchsafed.

15 PROFESSOR YANA (*Utopia*)

Now this is more like it: a disguise so convincing that even the Master forgets who he really is. It would appear that, fleeing from the Time War, he used a Chameleon Arch to become biologically human, and then spent many a peaceful year on the planet Utopia in the guise of the mild-mannered Professor Yana, occasionally troubled by a drumming in his head but blissfully unaware of his true identity... until the Doctor turns up, and Martha Jones develops an unhealthy interest in his fob watch.

16 HAROLD SAXON (*The Sound of Drums*)

In his newly-regenerated post-Yana incarnation, the Master escapes to Earth and promptly adopts a pre-Norman alias of which the Meddling Monk would be proud. A meteoric rise in the world of politics sees 'Harold Saxon' elected Britain's Prime Minister, thanks in no small part to the celebrity endorsement of McFly, Sharon Osbourne and Ann Widdecombe. They've got a lot to answer for... ►

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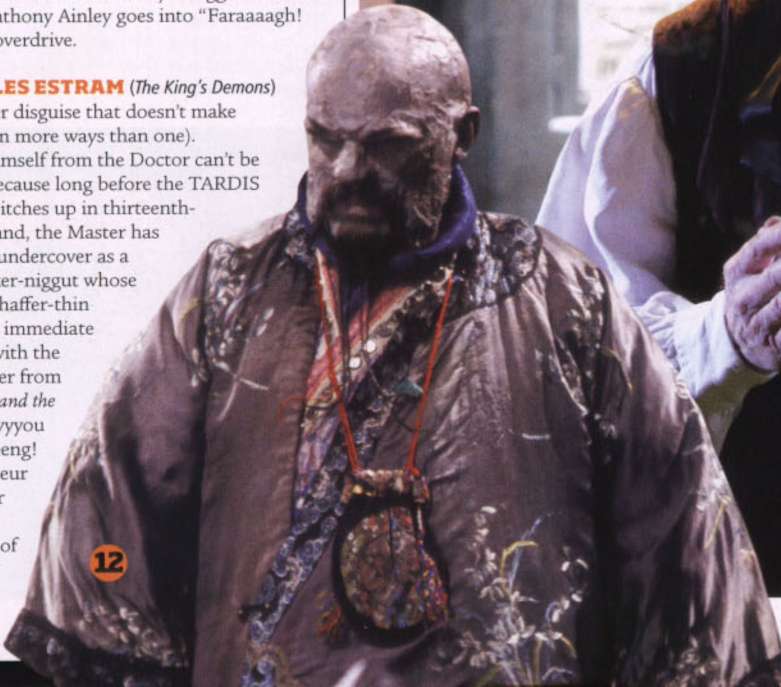

12

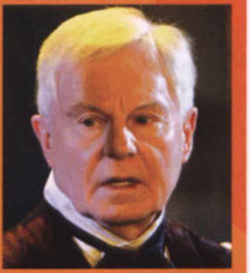
ERIC ROBERTS

(*Doctor Who*)

If it's chewed scenery you're after, look no further than Eric 'brother of Julia' Roberts, whose deliciously fruity turn as the Master remains one of the highlights of the 1996 TV Movie. His appearance at the top of the Cloister Room's staircase, decked out in full Prydonian regalia and proclaiming "I always drezz for the occasion!" with a languid flick of the wrist, sent *Doctor Who*'s camp-ometer right off the scale.

DEREK JACOBI

(*Utopia*)



Universally recognised as one of the finest actors of his generation, Sir Derek Jacobi, star of such copper-bottomed classics as *I, Claudius*, *Breaking the Code* and *Love is the Devil* – not to mention a garlanded interpreter of just about every major Shakespearean role going – brought effortless class to the Master's chilling comeback in *Utopia*, as the Doctor's arch-enemy slipped the moorings of his mild-mannered alter ego Professor Yana. We wanted more!

JOHN SIMM

(*Utopia – The End of Time*)

Best known as time-warping copper Sam Tyler in *Life on Mars*, John Simm seized the role of the Master with relish and catapulted it into a new era. Just as Roger Delgado had provided an über-cool counterpart to the velvety Jon Pertwee, so Simm reimagined the Master as a sort of anti-Tennant, manically counterpointing the Tenth Doctor with a scarily distorted mirror-image. It's hard to imagine any of the previous Masters plotting universal domination while simultaneously grooving to the Scissor Sisters' *I Can't Decide* (but it's a lot of fun trying).

Is the Doctor's best enemy really anything like Conan Doyle's master criminal?

CLICHÉ-BUSTING: THE DOCTOR'S 'MORIARTY'?

D*octor Who* clichés don't come much bigger than this one. All together now: "The Master is Moriarty to the Doctor's Holmes." It's a phrase that has been trotted out so often that it has become a sort of meaningless buzzing noise. So let's whip out a magnifying glass and snoop around for clues; and then, like Holmes, we might even manage a trifling monograph on the subject.

Sherlock Holmes is, of course, the most celebrated creation of Arthur Conan Doyle (1859-1930), who unveiled the great detective in his 1887 novel *A Study in Scarlet*. Doyle didn't invent detective fiction – that honour is usually bestowed on Wilkie Collins – but in the person of Holmes he crystallised the notion of the brilliant, eccentric, lateral-thinking sleuth who has since inspired countless characters from Hercule Poirot and Philip Marlowe to Inspector Morse and, without doubt, the Doctor himself.

Holmes and the Doctor share countless character notes: there's no room here to go through them all, but the fundamentals are obvious. Both men are enthusiastic amateurs and deductive geniuses, invariably reaching the correct conclusions before the authorities (the Doctor's comment in *Pyramids of Mars* that the police would "only hamper my investigations" is pure Holmes). During the Earthbound stories of the UNIT era, the Sherlockian flavour is particularly strong, with the Doctor fulfilling the role of the brilliant, maverick adviser and the Brigadier on hand as a loyal Watson and a bumbling Lestrade rolled into one.

But despite the obvious connections between Sherlock and the Doctor, in truth the Master shares only superficial similarities with Professor James Moriarty, Conan Doyle's 'Napoleon of crime'. Both are evil scientists whose methods include enlisting the help of petty criminals, but after that the resemblance starts running out of steam. In Doyle's stories it is Holmes, not Moriarty, who is the master of disguise, forever donning extravagant prosthetics before slipping unconsidered into the action. But perhaps the most significant difference is that the Master is a recurring character, which is more than can be said for Moriarty: those unacquainted with the Holmes canon are often surprised to learn that Moriarty appears in just a single story, *The Final Problem* – and that's it. He's mentioned in a few of the other tales, notably *The Valley of Fear*, and enthusiasts like to speculate about whether he might be behind the plots in any number of stories: the excellent Granada TV series, starring Jeremy Brett as Holmes and Eric Porter as Moriarty, even built up the latter's role by writing him into the climax of *The Red-Headed League* as a scene-setter for *The Final Problem* – in much the same way that the stakes are set high for *Logopolis* by the Master's surprise unveiling in the final act of *The Keeper of Traken*.

Of all his *Doctor Who* appearances, it's perhaps *The Mind of Evil* which finds the Master at his most Moriartyish: a cigar-smoking, chauffeur-driven mastermind at the centre of a web of lesser criminals and despicable plots, and his taunting telephone call to the Doctor at the end of the story is just like Moriarty's telegram to Holmes in *The Valley of Fear*. The other great Moriarty moment comes at the climax of *Logopolis*, in which the Doctor's tussle with the Master on the gantry of a radiotelescope provides an echo of the famous scene at the end of *The Final Problem* in which Holmes plunges to his apparent death at the Reichenbach Falls – only to return miraculously to life in his next adventure. The two Time Lords lock horns in another Reichenbach-style wrestle in the shadow of the Eye of Harmony in the last episode of *The Deadly Assassin*, and there's another of sorts in the 1996 TV Movie, but these are fleeting moments.

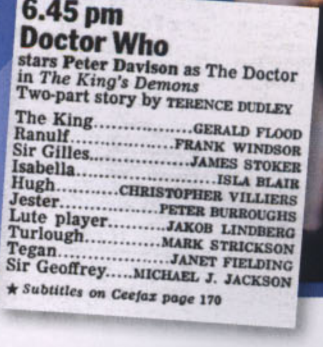
So... the Doctor's Moriarty? Well. Meh. Sort of. A bit. But no more so than a dozen other *Doctor Who* villains you could think of...

A NYLON YETI!

Not only does the Master have a penchant for transparent aliases which mean 'Master' in other languages; he also has a weakness for a good anagram. Even if his disguise in *The King's Demons* had been the slightest bit convincing, the surname 'Estram' would have remained a bit of a giveaway. 'Mister Saxon', meanwhile, is a crafty anagram of 'Master no. Six', and it's surely one of the more remarkable coincidences in cosmic history that, of all the denizens of Traken whose bodies he might have stolen, our favourite villain happened upon one called 'Tremas'.

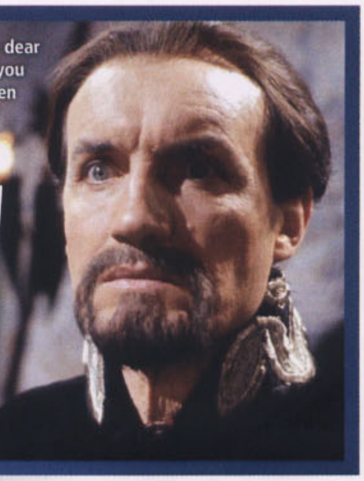
During the 1980s heyday of Anthony Ainley's Master, the anagram game regularly leaked into the show's closing credits, the better to conceal the Master's surprise appearance beneath his latest preposterous prosthesis: *Castrovalva*'s Portreeve is apparently played by 'Neil Toynay', and *Time-Flight*'s Kalid by someone called 'Leon Ny Taiy'. In *The King's Demons*, Sir Gilles conceals himself behind not only that fiendishly accurate French accent, but also the *Radio Times* appellation 'James Stoker' – that's 'Master's joke' to you and me.

With hindsight, it's a pity that the anagram system wasn't used to spice up Roger Delgado's shock reappearances back in the 1970s. Characters like Mr Magister, The Adjudicator and the Commissioner from Sirius Four could have been credited in the *Radio Times* to 'Gregor Loaded', 'Dale Grogdoer' or 'Ed Rodeo-Gargle'. Then again, maybe not.



6.45 pm
Doctor Who
stars **Peter Davison** as The Doctor
in *The King's Demons*
Two-part story by TERENCE DUDLEY

The King..................GERALD FLOOD
Ranulf....................FRANK WINDSOR
Sir Gilles..................JAMES STOKER
Isabella............................ISLA BLAIR
Hugh...........CHRISTOPHER VILLIERS
Jester...................PETER BURROUGHS
Lute player..........JAKOB LINDBERG
Turlough.............MARK STRICKSON
Tegan...................JANET FIELDING
Sir Geoffrey.....MICHAEL J. JACKSON
★ *Subtitles on Ceefax page 170*



"Oh, my dear Doctor, you have been naïve..."

MASTER ADVENTURES

TERROR OF THE AUTONS

by Robert Holmes (4 episodes, 1971)
The Master arrives on Earth and steals a Nestene Energy Unit, with which he contacts the tentacular terrors and proceeds to project-manage a second Auton invasion.

THE MIND OF EVIL

by Don Houghton (6 episodes, 1971)
With the help of an alien mind parasite and a high-security prison full of hard-bitten convicts, the Master hijacks a nerve gas missile and aims it at the world peace conference.

THE CLAWS OF AXOS by Bob Baker and Dave Martin (4 episodes, 1971)

Captured by the parasitic entity Axos, the Master bargains for his freedom by bringing the creature to Earth and inviting it to suck the planet dry...

COLONY IN SPACE

by Malcolm Hulke (6 episodes, 1971)
Adopting the alias of a high-ranking official, the Master arrives on the colony planet of Uxarieus, where he plans to harness the power of the ultimate super-weapon.

THE DÆMONS

by Guy Leopold (5 episodes, 1971)
Posing as a vicar in a sleepy English village, the Master uses a black magic coven to summon up a creature which has slept beneath the Earth for thousands of years...

THE SEA DEVILS

by Malcolm Hulke (6 episodes, 1972)
Imprisoned on an island after his capture by UNIT, the Master effects his escape with the help of a colony of Sea Devils who are stirring beneath the waves.

THE TIME MONSTER

by Robert Sloman (6 episodes, 1972)
Professor Thascales, aka the Master, conducts time experiments which awaken the mighty Kronos and plunge the action back to ancient Atlantis. And that makes it sound quite sensible.

FRONTIER IN SPACE

by Malcolm Hulke (6 episodes, 1973)
In 2540 the Master is stirring up aggression between the empires of Earth and Draconia. His aim: a space war. His allies: the Daleks!

THE DEADLY ASSASSIN

by Robert Holmes (4 episodes, 1976)
Nearing the end of his life, the Master lurks on Gallifrey, where he frames the Doctor for the President's assassination and plots to steal the restorative power of the Eye of Harmony.

THE KEEPER OF TRAKEN

by Johnny Byrne (4 episodes, 1981)
Nearing the end of his life, the Master lurks on Traken, where he frames the Doctor for a series of killings and plots to steal the restorative power of the Source.

LOGOPOLIS by Christopher H Bidmead (4 episodes, 1981)

Having stolen the body of Consul Tremas, the Master tries to thwart the Doctor by tampering with his TARDIS, but a trip to the planet Logopolis proves disastrous.

CASTROVALVA by Christopher H Bidmead (4 episodes, 1982)

The Master tries to destroy the newly-regenerated Doctor, first by sending the TARDIS back in time to the Big Bang, and, when that fails, by ensnaring him in a space-time trap.

TIME-FLIGHT

by Peter Grimwade (4 episodes, 1982)
Stranded on prehistoric Earth, the Master uses the mystical power of the Xeraphin to kidnap aeroplanes from the twentieth century. And that makes it sound quite sensible.

THE KING'S DEMONS

by Terence Dudley (2 episodes, 1983)
Posing as a French knight in 1215, the Master is using the shape-shifting android Kamelion to blacken King John's reputation and prevent Magna Carta from happening. Not sure why.

THE FIVE DOCTORS

by Terrance Dicks (1 episode, 1983)
The Time Lords offer the Master a free pardon and a new regenerative cycle if he'll consent to enter Gallifrey's Death Zone and rescue five kidnapped Doctors. It'll all end in tears.

PLANET OF FIRE

by Peter Grimwade (4 episodes, 1984)
Accidentally shrinking himself to an inch in height, the Master lures Kamelion to the planet Sarn, where he needs to find some volcanic gas. And that makes it sound quite sensible.

THE MARK OF THE RANI

by Pip and Jane Baker (2 episodes, 1985)
During Britain's Industrial Revolution, the Master gatecrashes the turf of another renegade Time Lord, the Rani, and plots to kidnap an inspiration of geniuses. Not sure why.

THE TRIAL OF A TIME LORD by Robert Holmes and Pip and Jane Baker (2 out of 14 episodes, 1986)

Just as the evil Valeyard thinks he's got the Sixth Doctor's trial all stitched up, who should saunter into town but our old friend the Master? And he has a bit of a bombshell to drop...

SURVIVAL by Rona Munro (3 episodes, 1989)

Holed up on the savage planet of the Cheetah People, the Master plans to harness their power to make the dimensional jump back to Earth. Never has his villainy been more feline.

DOCTOR WHO

by Matthew Jacobs (1 episode, 1996)
From beyond the grave, the Master crashlands the TARDIS in San Francisco, where his mortal remains ooze into a new human host as he plots to steal the Doctor's remaining lives.

UTOPIA/THE SOUND OF DRUMS/LAST OF THE TIME LORDS

by Russell T Davies (3 episodes, 2007)
As Professor Yana's true identity is revealed, the Master regenerates and flees to Earth, taking control of the planet and wreaking devastation with the help of the mysterious Toclafane...

THE END OF TIME by Russell T Davies (2 episodes, 2009-2010)

A resurrected Master, who can jump like a flea and has one heck of an appetite, uses the alien Immortality Gate to create a literal 'Master Race'. But he doesn't know what's coming...

The Master also makes a brief cameo appearance in The Caves of Androzani *(1984).*

TELEVISION AND VIDEO SPIN-OFFS

- *Destiny of the Doctors* (Video Game, 1997)
- *The Curse of Fatal Death* by Steven Moffat (BBC1, 1999)
- *Scream of the Shalka* by Paul Cornell (BBC Website, 2003)

AUDIO ADVENTURES

- *Dust Breeding* by Mike Tucker (2001)
- *The Killing Stone* by Richard Franklin (2002)
- *Sympathy for the Devil* by Jonathan Clements (2003)
- *Master* by Joseph Lidster (2003)

DOCTOR WHO
MASTER

NOVELS

- *First Frontier* by David A McIntee (1994)
- *Who Killed Kennedy* by David Bishop (1996)
- *Happy Endings* by Paul Cornell (1996)
- *The Dark Path* by David A McIntee (1997)
- *The Eight Doctors* by Terrance Dicks (1997)
- *The Face of the Enemy* by David A McIntee (1998)
- *Legacy of the Daleks* by John Peel (1998)
- *The Infinity Doctors* by Lance Parkin (1998)
- *Last of the Gaderene* by Mark Gatiss (2000)
- *Verdigris* by Paul Magrs (2000)
- *Prime Time* by Mike Tucker (2000)
- *The Quantum Archangel* by Craig Hinton (2001)
- *Deadly Reunion* by Terrance Dicks and Barry Letts (2003)
- *The Story of Martha* by Dan Abnett and others (2008)

SHORT STORIES

- *Birth of a Renegade* by Eric Saward (*Radio Times 20th Anniversary Special*, 1983)
- *Stop the Pigeon* by Mike Tucker and Robert Perry (*Short Trips*, 1998)
- *The Feast of the Stone* by Cavan Scott and Mark Wright (BBC Website, 2003)
- *Forgotten* by Joseph Lidster (*Short Trips: The Centenarian*, 2006)

COMIC STRIPS

- *The Glen of Sleeping* by Gerry Haylock and Dick O'Neill (1973, *TV Action* 107-111)
- *Fogbound* by Frank Langford (*Doctor Who Holiday Special* 1973)
- *The Time Thief* by Steve Livesey (*Doctor Who Annual* 1974)
- *The Man in the Iron Mask* by Brian Williamson and Dan Abnett (**DWM** Winter Special 1991)
- *The Fallen* by Scott Gray (1999, **DWM** 273-276)
- *The Glorious Dead* by Scott Gray (2000, **DWM** 287-296)
- *Character Assassin* by Scott Gray (2003, **DWM** 311)

I AM THE MASTER.

AND NOT FORGETTING...

NORMAN STANLEY (*Terror of the Autons*)

Here's a good one for your next *Doctor Who* trivia quiz: Norman Stanley's one-scene turn as the telephone man in *Terror of the Autons* means that he, and not Peter Pratt, was the second actor to play the Master. And he's also in *Carry on Cowboy*. Fact!

GORDON TIPPLE (*Doctor Who*)

Gordon who? Yes, I was afraid you were going to ask that. A busy TV actor in America (he's been in *The X Files*, *The Outer Limits*, *The Dead Zone*, and lots of stuff like that), Gordon Tipple is credited as 'The Old Master' in the 1996 TV Movie.

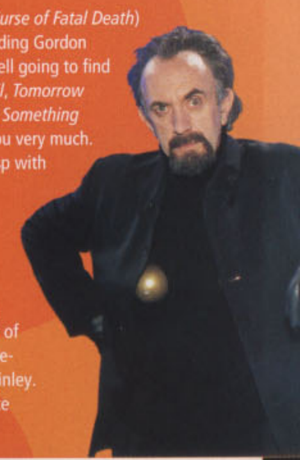
However, all we see of him in the final product is a brief effects shot at the very beginning, in which we glimpse a distant figure wearing a silly domed hat of the variety often sported by the Pet Shop Boys at around the same time. Well, you did ask.

WILLIAM HUGHES (*The Sound of Drums*, *Last of the Time Lords* and *The End of Time*)

By some margin the youngest actor to play the Master, young William has the distinction of portraying the eight-year-old unearthly child whose formative days on Gallifrey we witness in flashback in *The Sound of Drums*. William went on to play the accurately titled role of 'Boy' in the 2008 *Torchwood* episode *Sleeper*.

JONATHAN PRYCE (*The Curse of Fatal Death*)

Uncanonical? Look, if we're including Gordon flipping Tipple, then we're jolly well going to find room to mention the star of *Brazil*, *Tomorrow Never Dies*, *Carrington*, *Evita* and *Something Wicked This Way Comes*, thank you very much. Another top-drawer classical thesp with oodles of Shakespearean oomph under his belt, Jonathan Pryce brought both class and hilarity by the bucketload to the 1999 Comic Relief spoof *The Curse of Fatal Death*, somehow managing to channel both the feline suavity of Roger Delgado and the moustache-twirling melodrama of Anthony Ainley. At the same time. Now that's quite an achievement. DWM



THE TIME TEAM

CHRIS EMMA MICHAEL WILL

The continuing mission to watch all 770 *Doctor Who* episodes, in order from the start...

THIS ISSUE EPISODE 699 - THE UNQUIET DEAD

IT'S A GAS!

Will wintry Cardiff, Charles Dickens and alien-driven zombies tickle the Time Team's fancy?

Compiled by PAUL LANG | Artwork by ADRIAN SALMON

A solemn Time Team has gathered in tribute to the late Mrs Peace, who is currently lying in tranquil repose at the funeral home of Mr Gabriel Sneed. Yes, they're watching *The Unquiet Dead*, and it's soon apparent that poor Mrs Peace is definitely *not* at peace when her grandson, Mr Redpath, drops in to pay his respects.

"That opening scene is amazing!" says Chris. "It shocks you with a corpse coming back to life, scares you when she kills her grandson, and then makes you laugh out loud when Mr Sneed reacts as though it's something mildly irritating, like the cat scratching at the back door. Genius."

"*Doctor Who* has always excelled at that mix of horror and comedy," says Michael. "The walking cadaver leading straight into the scream of the title music is a fantastic hook."

Emma is also thrilled. "Grandmama is pant-wettingly scary," she says, "but nicely offset by Mr Sneed's hilarious 'Oh no, Gwyneth, we've got another one!'"

It transpires that Sneed's stiffs are known to rise from their coffins and wander around - much to the distress of his maid, Gwyneth. Will is cackling with glee. "'She was 86 - she can't have got far.' This is very funny, isn't it? And 'For shame!' is my new favourite catchphrase. Eve Myles is just brilliant as Gwyneth."

Soon, the TARDIS lands nearby. "Lovely materialisation in the snow," says Michael, as the flakes start to settle on the blue box's window ledges. The Doctor is immediately concerned with Rose's incongruous outfit. "'You'll start a riot, Barbarella' - that's not a reference for the kids, is it?", frowns Will.

Meanwhile, Sneed is trying to recapture his corpse, and Gwyneth turns out to have a very special skill. "She's psychic!" exclaims Chris. Gwyneth's second sight reveals that Grandmama is off to the theatre, where a certain Mr Dickens is taking the stage. Will is enthused by the great man's appearance. "Charles Dickens in *Doctor Who*! Simon Callow in *Doctor Who*! I'm not sure which is cooler."

"Rose is so delicate when stepping out of the TARDIS, like she doesn't want to ruin anything," says Emma. "There's a fantastic sense of scale to establish where we are," enthuses Michael. "Lots of extras, snow, horses, and great big wide shots really sell the fact that we're in the past."

Something's bothering Chris as Grandmama enjoys her evening's entertainment. "How did no one notice a zombie corpse?" he wonders. "The stench must be foul!" Ever-practical Emma knows. "They probably just thought she had syphilis." It becomes apparent that this is no ordinary granny when a large, blue ectoplasm creature shoots out of her nose. "What phantasmagoria is this?" shouts Dickens. "Ah, the writer, Mark Gatiss is having a little joke there!" notes Will. "*Phantasmagoria* was the name of his first *Doctor Who* audio story."

"The Doctor's glee at hearing the commotion in the theatre is infectious," says Michael. "Tossing the newspaper in the air and running towards the screaming may be the most Doctorish thing the Ninth Doctor's done so far," adds Will.

"The ghost whipping around the theatre is eerily marvellous," says Chris. "And Gwyneth and Sneed are like Victorian-era Ghostbusters. They ain't afraid of no Gelth!"

In all the hullabaloo, the wraith escapes, the Doctor meets Dickens, and Rose manages to get herself into a bit of chloroform-related bother with Sneed. "Oh Rose!" wails Emma. "It's pretty careless to get yourself knocked out two episodes in a row!" As she's whisked off in Sneed's hearse, the Doctor is raving to Dickens about how he loves his writing. "This is great fun," says Will. "Like any good fan, The Doctor's not afraid to tell Dickens what he thinks, even if it's not complimentary."

Rose, on the other hand, is having no fun at all, locked in room with two bodies that suddenly lurch back to life. "Rose is locked up again, hmm. This feels a little too much like last week," says Chris, "but I do find zombies much scarier than the Tanning Booth of Death."

Luckily, the Doctor appears and heroically saves her by... gently pushing an arm away?

"Bit of a poor rescue, eh?," says Chris. "'Excuse me whilst I grab your hand! What's that? You're choking my friend? Oh, you were just covering her mouth! Fair enough.'"

"I love Rose giving Sneed a telling off," says Michael. "I'm glad she's outraged," agrees Emma. "She was basically left to die in that room."

Everyone now stops to have a cuppa and discuss the plot. "Two sugars in the Doctor's tea," notes Chris. "That explains why he's spent most of this episode in a giddy mood."

"Rose gets another 'talk to the servant' scene," observes Michael, "but it's not just a replay of the Rafallo scene from the last episode. Both she and Gwyneth seem very real, and I love Gwyneth's description of the future."

"Her psychic ability is really scary," says Emma, "especially the bit about Rose's dad." There's also excitement when Gwyneth mentions the "big bad wolf." "I genuinely have shivers, without even knowing what it means," says Will.

Next, a comedy séance! The Doctor's terrible gags quickly grate with Chris. "Humbug? Happy medium? It's nice to see him smiling for a change, and I know it's a Christmas story, but no more cracker jokes, please!"

The levity ceases when the Gelth possess Gwyneth. "They're not ghosts, they're aliens!" says Michael. The Gelth claim they face extinction after their physical form wasted away in the aftermath of a great War. "The Doctor's very shifty when they mention the Time War," notes Emma.

The Team are torn over the Gelth's plan to occupy human corpses. "There's a genuine moral dilemma here, you can't help feeling for both sides," says Will. "The Doctor is logically completely right that it's okay to recycle corpses, but I'm also entirely with Rose that it's... well, a bit *wrong*."

CHARLES DICKENS

LIKE THAT? WATCH THIS!

The Doctor was an inspiration to a Victorian novelist once before - in the Sixth Doctor story *Timelash*...

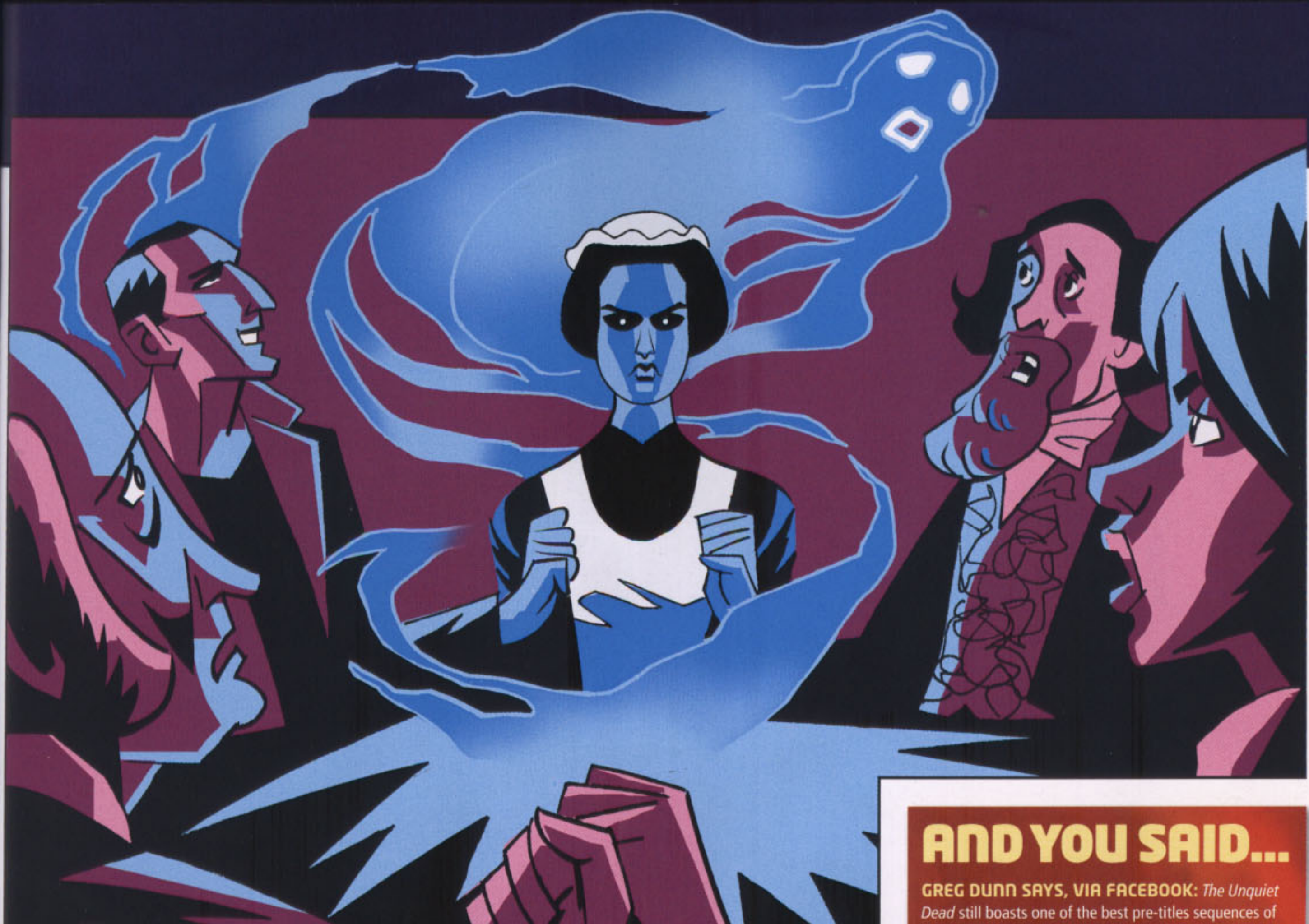
MICHAEL SAYS: The Doctor is a terrible old name-dropper, isn't he? It's funny that he doesn't mention to Rose that he's met one or two other great novelists in his time. In fact, he once had an adventure in time and space with none other than HG Wells. Although I can understand his reluctance to brag about that particular adventure...

Timelash isn't exactly one of *Doctor Who*'s finest hours. In fact, **DWM** readers judged it to be number 199 out of 200 in the most recent survey. However, the sheer bravado of taking HG Wells on a journey in a time machine, to meet morlox and witness an invisible man just in time to stop a war of the worlds has got to be admired.

Once seen, *Timelash* is rarely forgotten. The visual highlights include a bodypopping android which just screams of the 80s, and the terrifying Bandril Ambassador. Terrifying for people with a mortal fear of sock puppets, anyway. Colin Baker heads the cast and he's ably matched by an astonishing turn from *Blake's 7* star Paul Darrow as the villainous Tekker.

So, do take a take a tinsel-tinged trip through the Timelash, and remember – most people do it with a scream.

BBC DVD
DOCTOR WHO
TIMELASH
The COLIN BAKER Years 1984-85



"Action! Explosions! Shakespearean quotes! *Doctor Who* has it all!" – CHRIS

"Still, at least the Doctor's not considering it as a permanent solution," adds Emma.

"The 'different morality' debate reminds me of the Doctor in *Pyramids of Mars*," says Michael. "However, The Doctor here seems very willing to just take the Gelth's word for things." Indeed, he agrees to help the Gelth, but when they start crossing over it's all mean, red faces and "actually, did we forget to mention there are billions of us?"

"There's a surprise – the Gelth are evil," says a completely unsurprised Emma. "I don't know whether that's supposed to be a shock – after all, we *did* see one strangling Mr Redpath at the start of the episode."

"Is the Doctor more upset that they've turned out to be bad, or that he fell for their story?" asks Will.

With too few corpses to go round, the Gelth decide to create some more. "Poor old Mr Sneed gets killed rather brutally," says a shocked Michael. "I'm sure I heard his neck snap."

Emma is puzzled by the Doctor's attitude. "Why isn't he *doing* anything?" she rages. "He just seems to give up!" The Team concludes that the intention was to allow Dickens to save the day. "He works it out very quickly, but I suppose the Victorians knew more about gas than we do," says Michael. "And of course," adds Will, "the very first shot of the episode was Mr Sneed lighting a gas lamp." Ooh, clever!

"I don't understand how Gwyneth can be dead," says Michael. "How is she able to light the matches and talk to the Doctor?"

Our heroes manage to escape just before a rather impressive gas explosion burns up the Gelth. "Action! Explosions! Shakespearean quotes to explain away Gwyneth's ability to save the day from beyond the grave! *Doctor Who* has it all!" says Chris.

With the day saved, the Doctor and Rose must leave their new friend. "Dickens is as lively as the Doctor was at the start of the episode," says Chris. "He's had more than two sugars in his tea."

"This leaving scene goes on a bit though," complains Michael. "It's almost like two drafts of the same scene jammed together."

"But it's so lovely when Dickens asks about his books. He knows his life wasn't meaningless after all," says Emma.

"All in all, a brilliant episode, reminiscent of several older *Doctor Who* stories," says Chris. "And with a bloody funny script to boot! I hope there's more from Mark Gatiss in the future."

"I really enjoyed that," agrees Michael. "Like old *Doctor Who*, but feeling fresh and new at the same time."

"This is completely the same series that gave us *Pyramids of Mars* and *The Talons of Weng-Chiang* – but it's also modern, scary and very funny," says Will.

"It was such a contrast to the last two episodes, says Emma. "I even liked the new Doctor at last – he seems to care so much, even if it's sometimes misplaced." Michael is yet to be convinced. "I love Rose, but am still not entirely sure about the Doctor. I'm worried about him giving up so easily! Still... NEXT TIME. ALIENS. JACKIE!"

Will's noticed something rather exciting. "Ooh! 'Bad Wolf' is painted on the TARDIS in the Next Episode teaser! So, it *means* something..." DWM

AND YOU SAID...

GREG DUNN SAYS, VIA FACEBOOK: *The Unquiet Dead* still boasts one of the best pre-titles sequences of the series to date: setting the scene, establishing the tone and juxtaposing humour and horror to great effect.

DAVID BRILLIANCE SAYS, VIA FACEBOOK: I'm amazed, and pleased, that they managed to get away with the scene where the 'zombie' who's an old bloke with a beard breaks Mr Sneed's neck.

PETER NOLAN SAYS, VIA FACEBOOK: A story that could probably only have happened at this exact moment in the show's history. Gatiss' script plays out like he's had detailed talks about Russell T Davies' new vision for the show but hasn't *quite* got it. As such, it's a slight misstep, a sort of homage to one of the best eras of the show's history but which, after the first two episodes of the season, feels like someone's put the brakes on the pace, action and character.

DANIEL KNIGHT SAYS, VIA FACEBOOK: I watched this with friends, and as a funeral director, they asked me if the first scene was like a typical day in the office. Fortunately it's not! But the episode does for the funeral profession what *Terror of the Autons* did for policemen.

Another day at the office...

CHRIS WINWOOD SAYS, VIA FACEBOOK: Zombiegran, staggering towards the camera, moaning and screaming, blue gas seeping... her face fills the screen. Jawdropping. One of the scariest moments *Doctor Who* has ever seen.

In Issue 433, The Time Team will be watching *Aliens of London*, while in Issue 434 it's time for *World War Three*. Send your comments to the usual address on page 12, or post them on the Time Team's Facebook thread at *www.facebook.com/doctorwhomagazine*.

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR... 1,279

ONE OR MORE REGULARS RENDERED UNCONSCIOUS... 214

ONE OR MORE REGULARS INCARCERATED... 259

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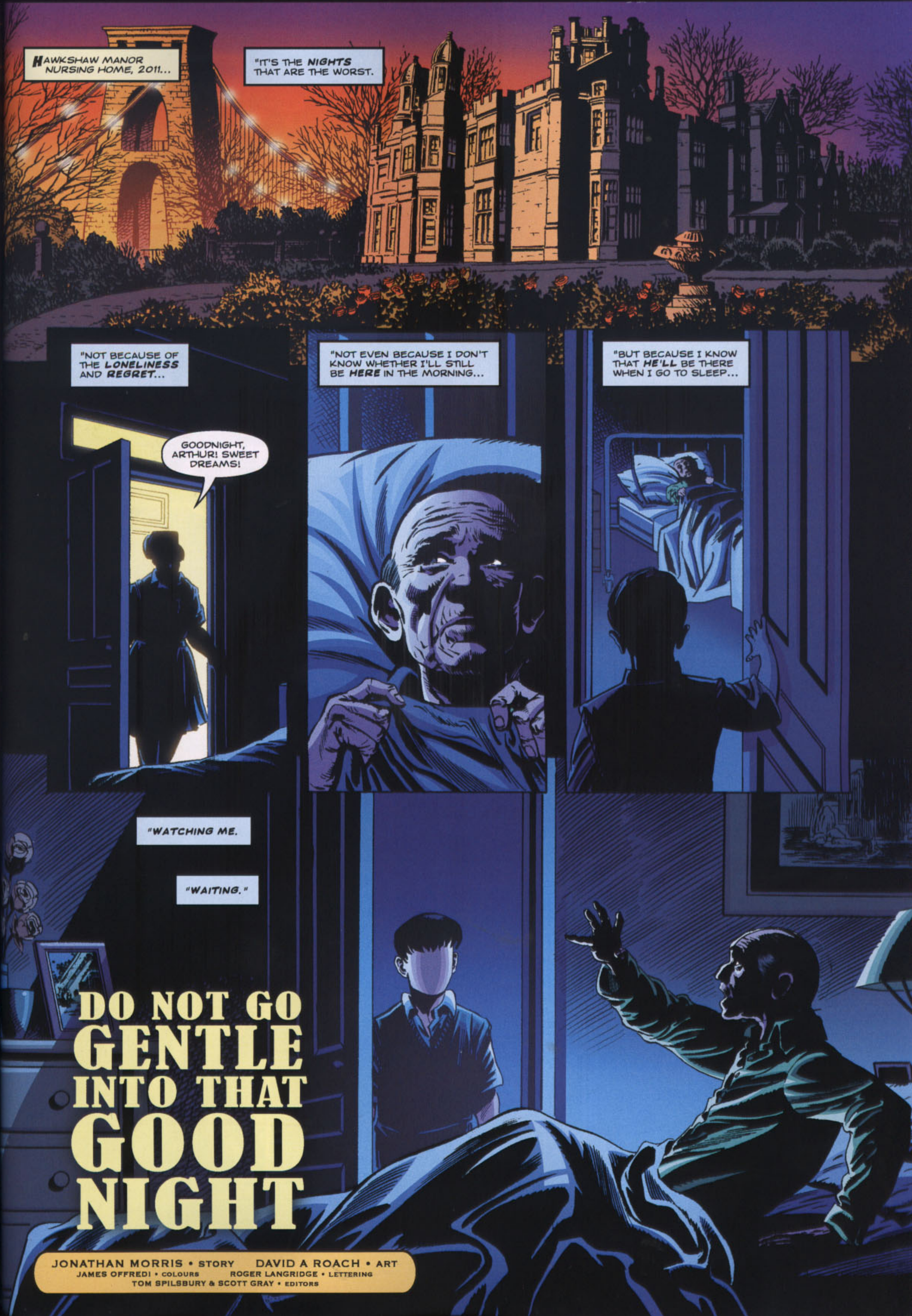
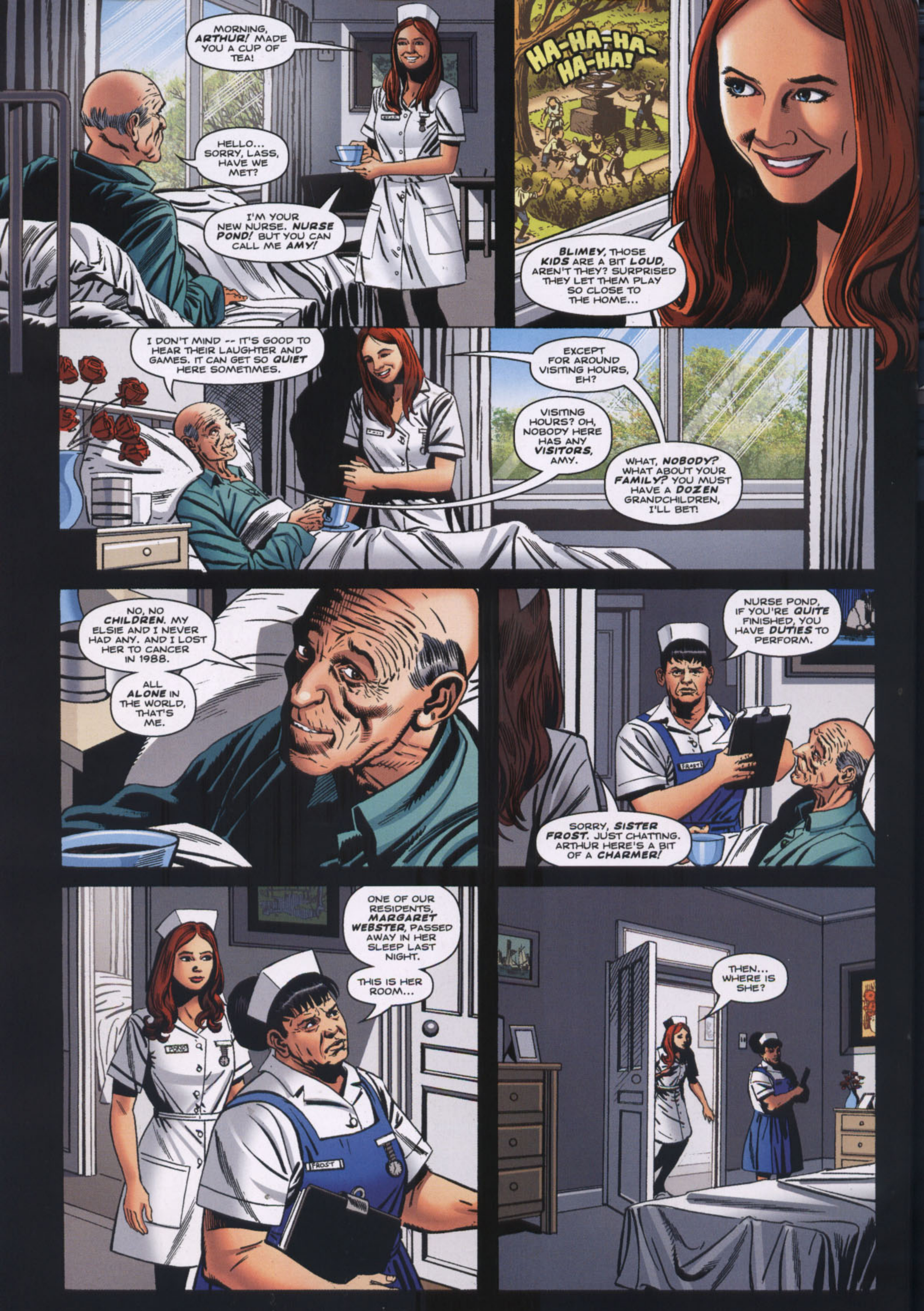
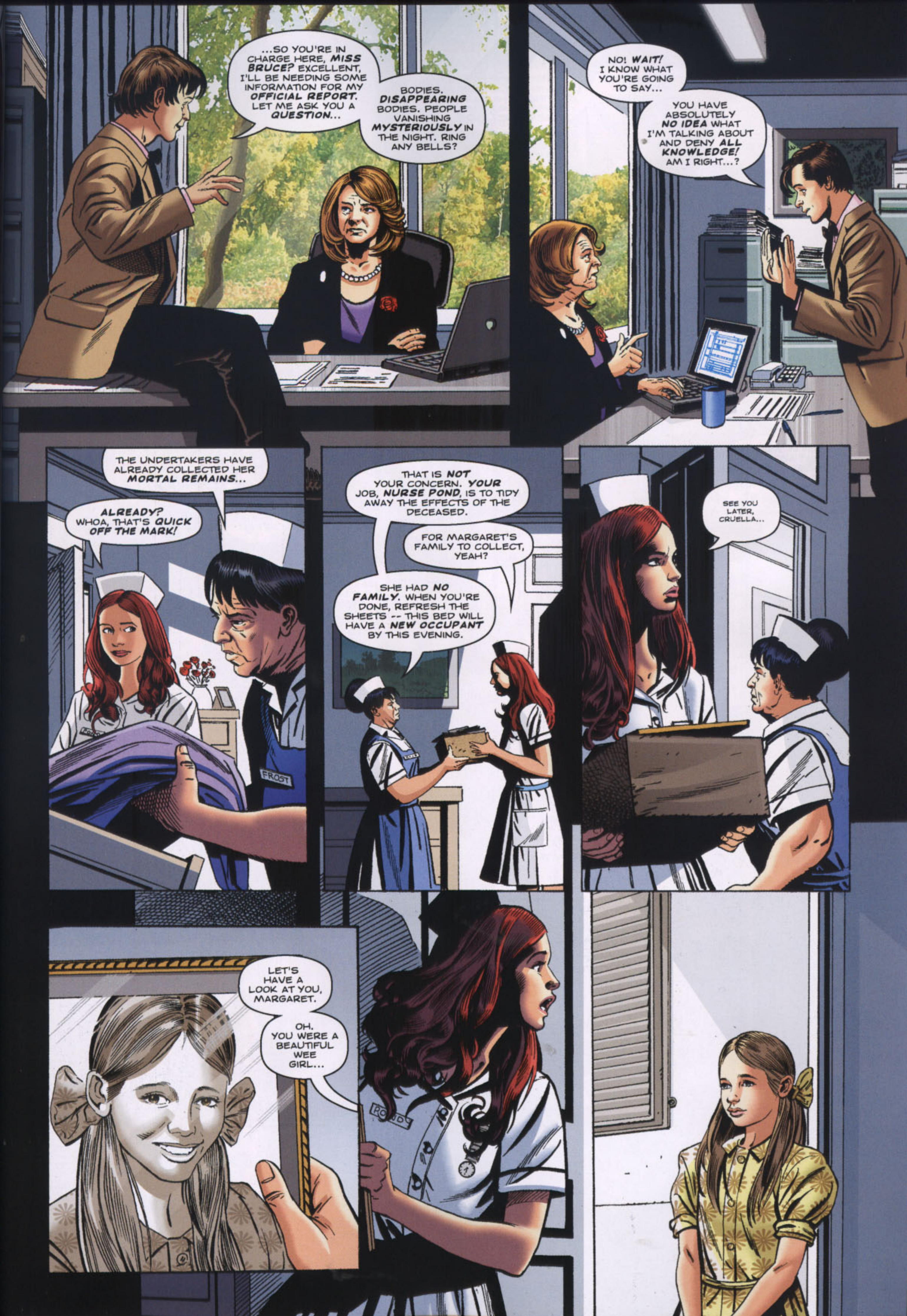
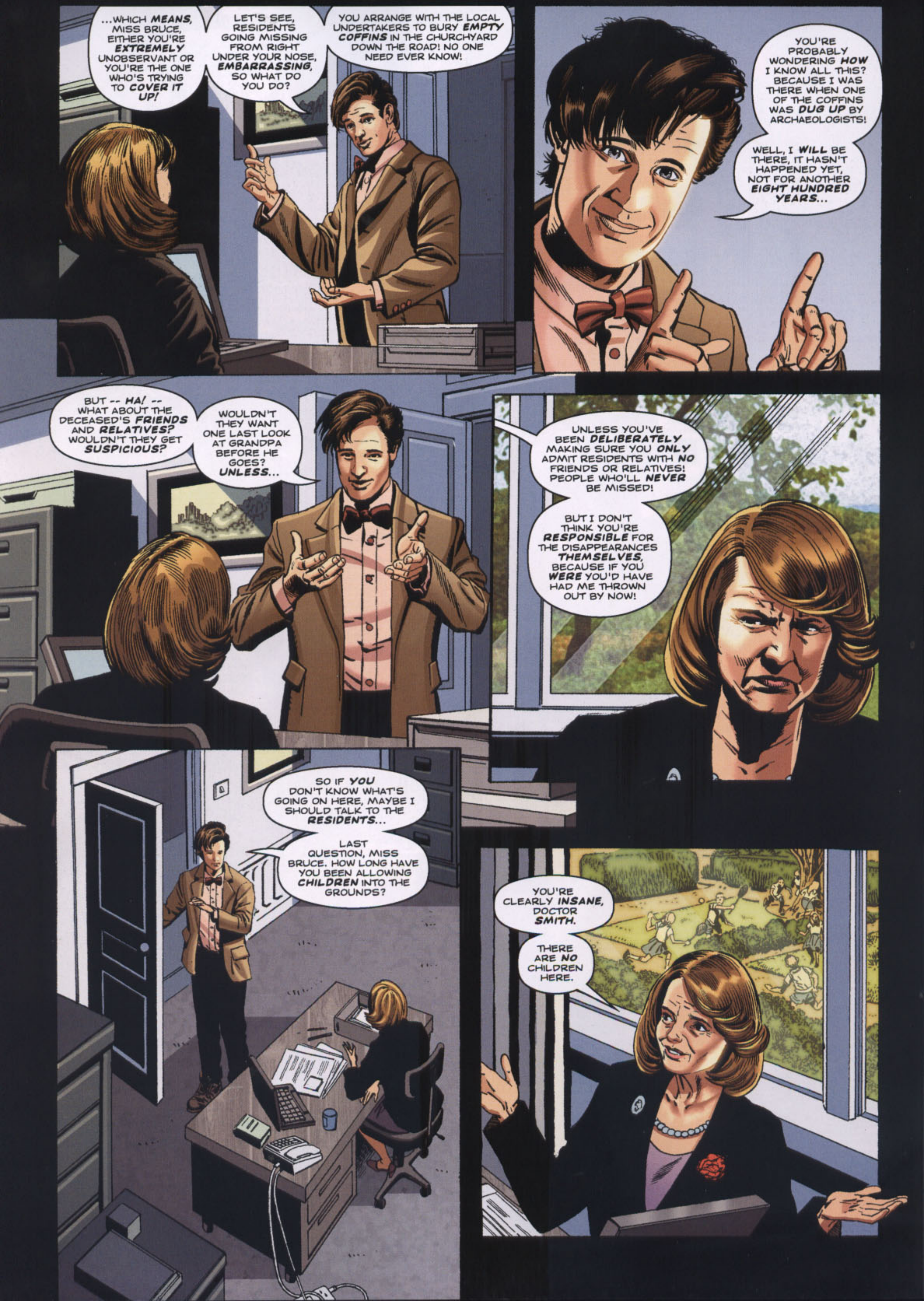

HAWKSHAW MANOR NURSING HOME, 2011...
"IT'S THE NIGHTS THAT ARE THE WORST.
"NOT BECAUSE OF THE LONELINESS AND REGRET...
GOODNIGHT, ARTHUR! SWEET DREAMS!
"NOT EVEN BECAUSE I DON'T KNOW WHETHER I'LL STILL BE HERE IN THE MORNING...
"BUT BECAUSE I KNOW THAT HE'LL BE THERE WHEN I GO TO SLEEP...
"WATCHING ME.
"WAITING."

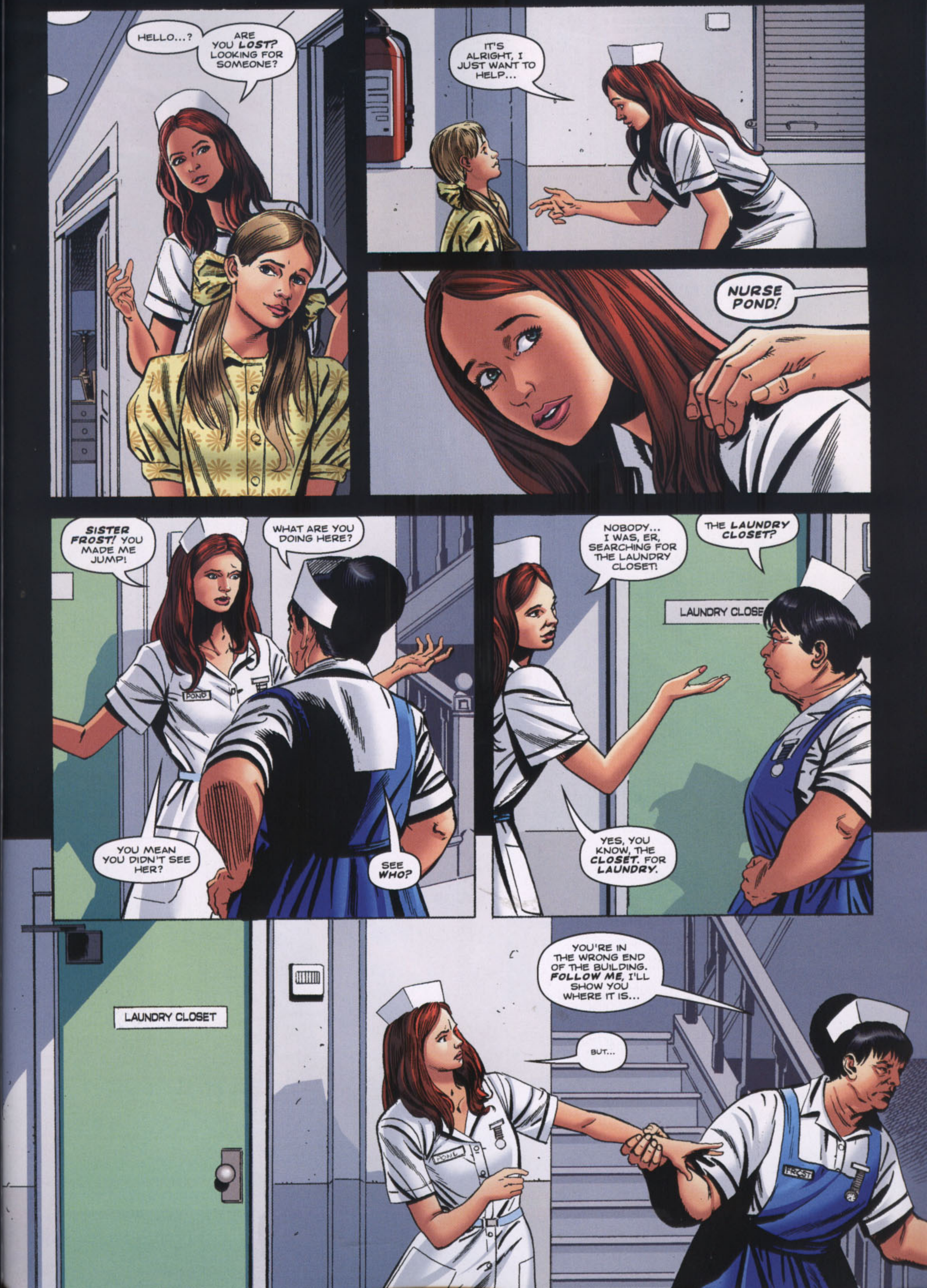
DO NOT GO GENTLE INTO THAT GOOD NIGHT

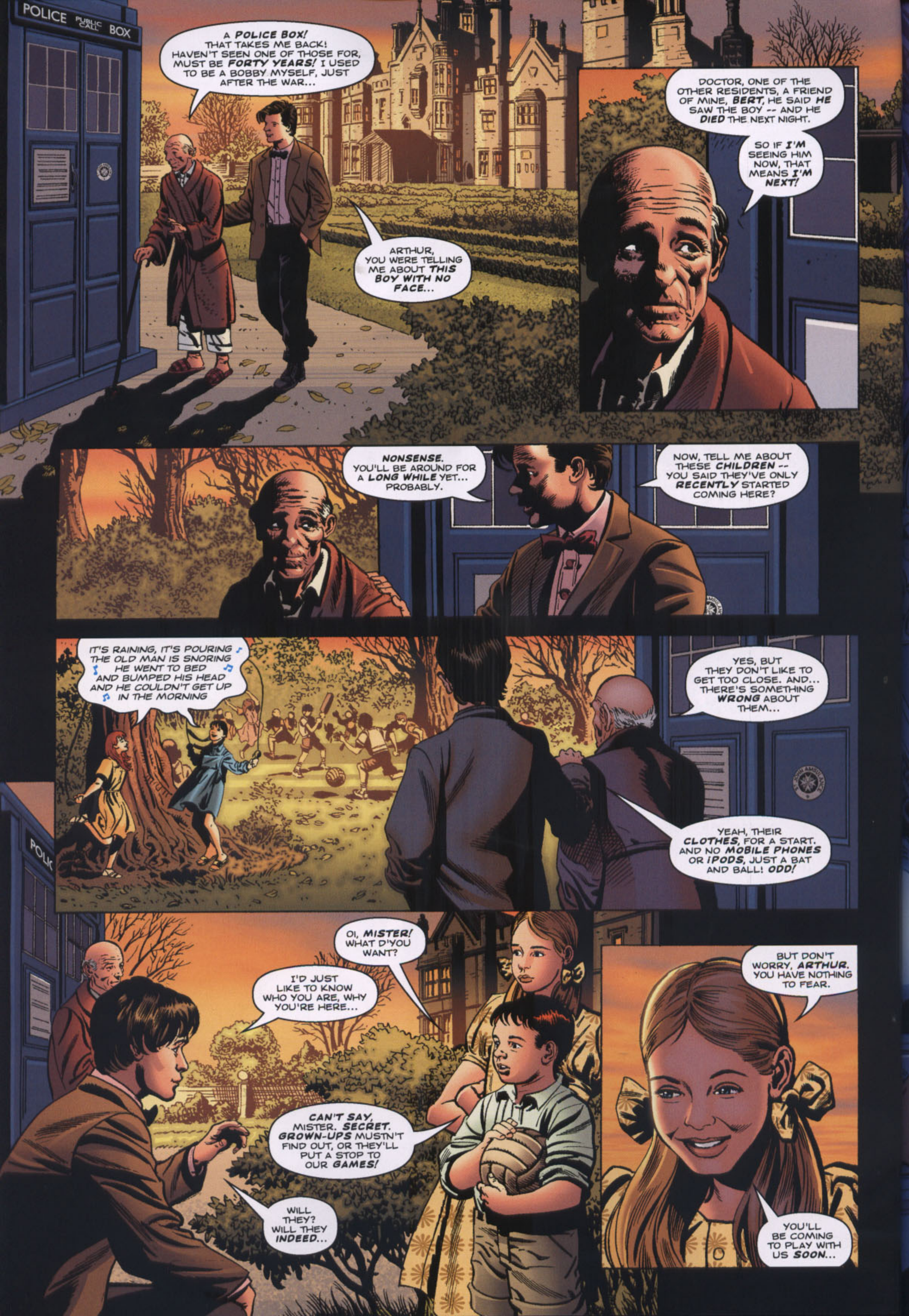
JONATHAN MORRIS • STORY DAVID A ROACH • ART
JAMES OFFREDI • COLOURS ROGER LANGRIDGE • LETTERING
TOM SPILSBURY & SCOTT GRAY • EDITORS

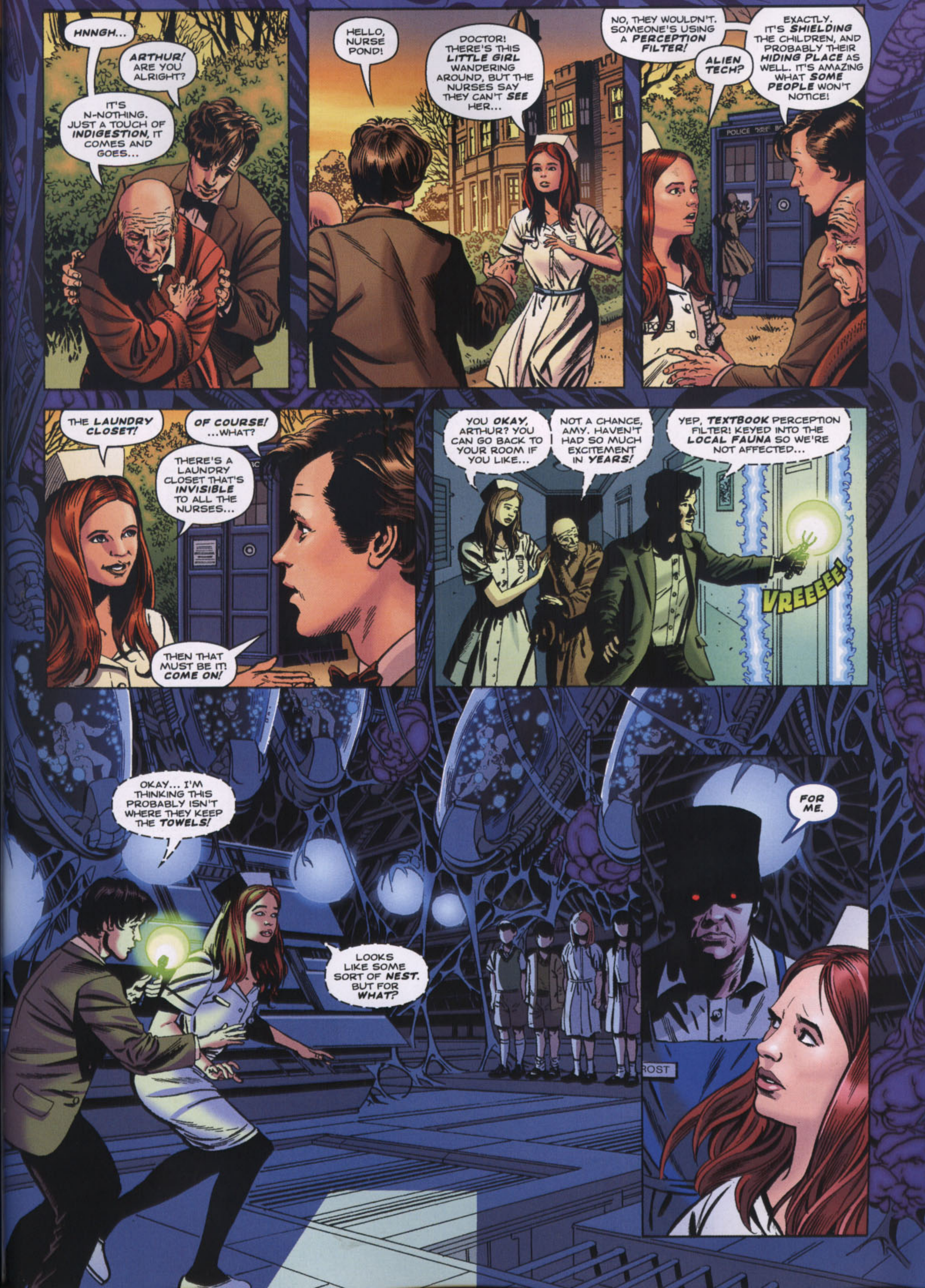

MORNING, ARTHUR! MADE YOU A CUP OF TEA!
HELLO... SORRY, LASS, HAVE WE MET?
I'M YOUR NEW NURSE. NURSE POND! BUT YOU CAN CALL ME AMY!
HA-HA-HA-HA-HA!
BLIMEY, THOSE KIDS ARE A BIT LOUD, AREN'T THEY? SURPRISED THEY LET THEM PLAY SO CLOSE TO THE HOME...
I DON'T MIND -- IT'S GOOD TO HEAR THEIR LAUGHTER AND GAMES. IT CAN GET SO QUIET HERE SOMETIMES.
EXCEPT FOR AROUND VISITING HOURS, EH?
VISITING HOURS? OH, NOBODY HERE HAS ANY VISITORS, AMY.
WHAT, NOBODY? WHAT ABOUT YOUR FAMILY? YOU MUST HAVE A DOZEN GRANDCHILDREN, I'LL BET!
NO, NO CHILDREN. MY ELSIE AND I NEVER HAD ANY. AND I LOST HER TO CANCER IN 1988.
ALL ALONE IN THE WORLD, THAT'S ME.
NURSE POND, IF YOU'RE QUITE FINISHED, YOU HAVE DUTIES TO PERFORM.
SORRY, SISTER FROST. JUST CHATTING. ARTHUR HERE'S A BIT OF A CHARMER!
FROST
ONE OF OUR RESIDENTS, MARGARET WEBSTER, PASSED AWAY IN HER SLEEP LAST NIGHT.
THIS IS HER ROOM...
POND
FROST
THEN... WHERE IS SHE?
]

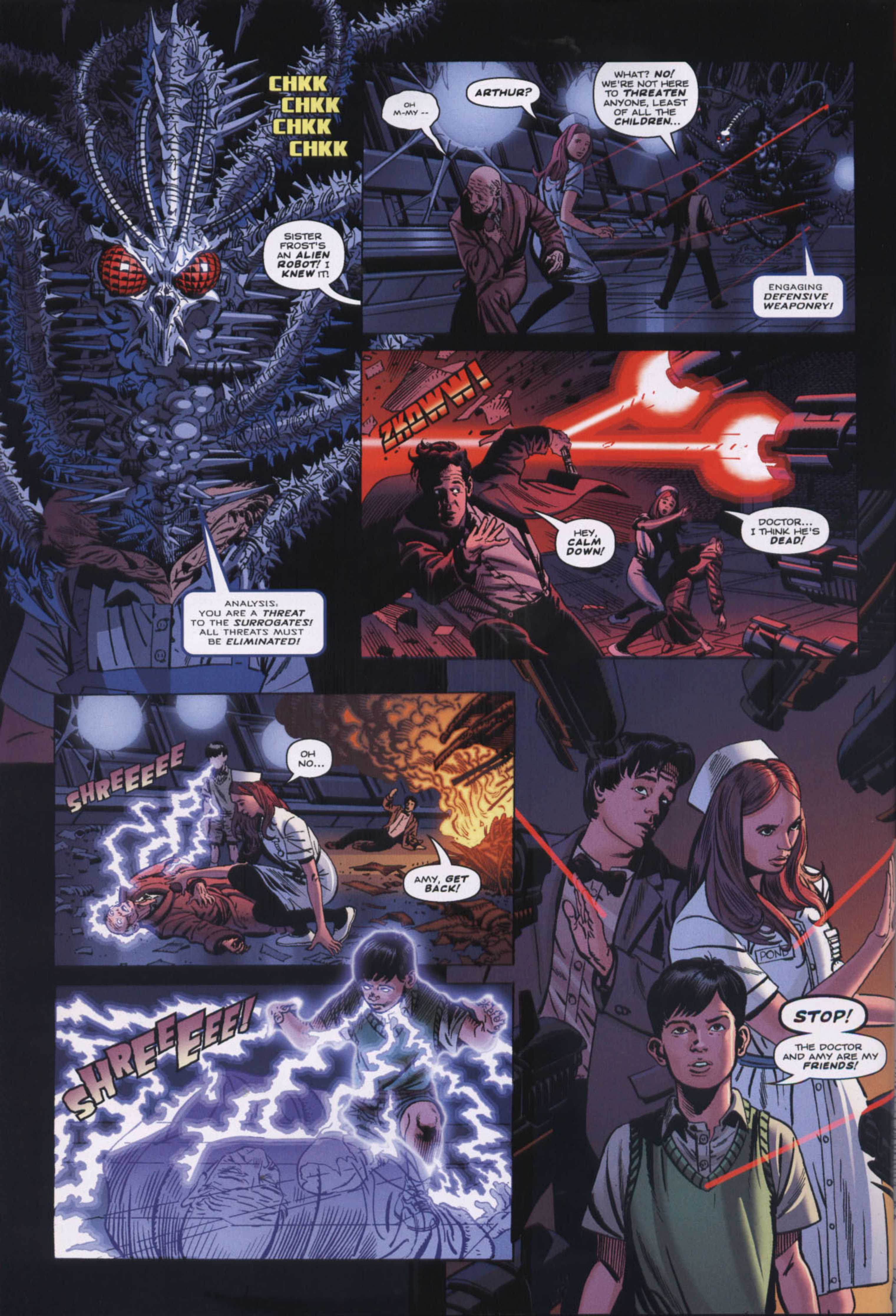

...SO YOU'RE IN CHARGE HERE, MISS BRUCE? EXCELLENT, I'LL BE NEEDING SOME INFORMATION FOR MY OFFICIAL REPORT. LET ME ASK YOU A QUESTION...
BODIES. DISAPPEARING BODIES. PEOPLE VANISHING MYSTERIOUSLY IN THE NIGHT. RING ANY BELLS?
NO! WAIT! I KNOW WHAT YOU'RE GOING TO SAY...
YOU HAVE ABSOLUTELY NO IDEA WHAT I'M TALKING ABOUT AND DENY ALL KNOWLEDGE! AM I RIGHT...?
THE UNDERTAKERS HAVE ALREADY COLLECTED HER MORTAL REMAINS...
ALREADY? WHOA, THAT'S QUICK OFF THE MARK!
FROST
THAT IS NOT YOUR CONCERN. YOUR JOB, NURSE POND, IS TO TIDY AWAY THE EFFECTS OF THE DECEASED.
FOR MARGARET'S FAMILY TO COLLECT, YEAH?
SHE HAD NO FAMILY. WHEN YOU'RE DONE, REFRESH THE SHEETS -- THIS BED WILL HAVE A NEW OCCUPANT BY THIS EVENING.
SEE YOU LATER, CRUELLA...
LET'S HAVE A LOOK AT YOU, MARGARET.
OH. YOU WERE A BEAUTIFUL WEE GIRL...
POND

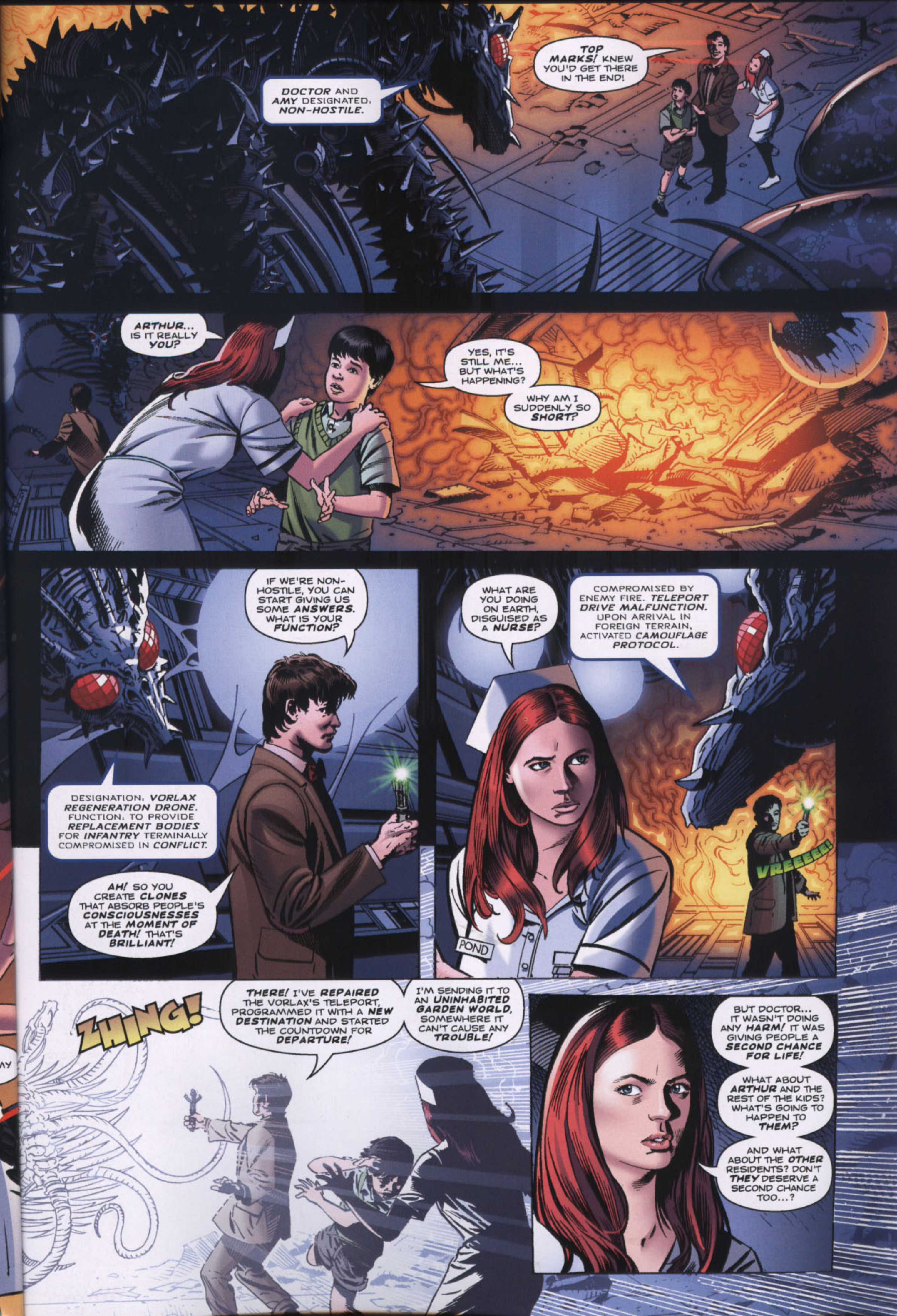

...WHICH MEANS, MISS BRUCE, EITHER YOU'RE EXTREMELY UNOBSERVANT OR YOU'RE THE ONE WHO'S TRYING TO COVER IT UP!
LET'S SEE, RESIDENTS GOING MISSING FROM RIGHT UNDER YOUR NOSE, EMBARRASSING, SO WHAT DO YOU DO?
YOU ARRANGE WITH THE LOCAL UNDERTAKERS TO BURY EMPTY COFFINS IN THE CHURCHYARD DOWN THE ROAD! NO ONE NEED EVER KNOW!
YOU'RE PROBABLY WONDERING HOW I KNOW ALL THIS? BECAUSE I WAS THERE WHEN ONE OF THE COFFINS WAS DUG UP BY ARCHAEOLOGISTS!
WELL, I WILL BE THERE, IT HASN'T HAPPENED YET, NOT FOR ANOTHER EIGHT HUNDRED YEARS...
BUT -- HA! -- WHAT ABOUT THE DECEASED'S FRIENDS AND RELATIVES? WOULDN'T THEY GET SUSPICIOUS?
WOULDN'T THEY WANT ONE LAST LOOK AT GRANDPA BEFORE HE GOES? UNLESS...
UNLESS YOU'VE BEEN DELIBERATELY MAKING SURE YOU ONLY ADMIT RESIDENTS WITH NO FRIENDS OR RELATIVES! PEOPLE WHO'LL NEVER BE MISSED!
BUT I DON'T THINK YOU'RE RESPONSIBLE FOR THE DISAPPEARANCES THEMSELVES, BECAUSE IF YOU WERE YOU'D HAVE HAD ME THROWN OUT BY NOW!
SO IF YOU DON'T KNOW WHAT'S GOING ON HERE, MAYBE I SHOULD TALK TO THE RESIDENTS...
LAST QUESTION, MISS BRUCE. HOW LONG HAVE YOU BEEN ALLOWING CHILDREN INTO THE GROUNDS?
YOU'RE CLEARLY INSANE, DOCTOR SMITH.
THERE ARE NO CHILDREN HERE.

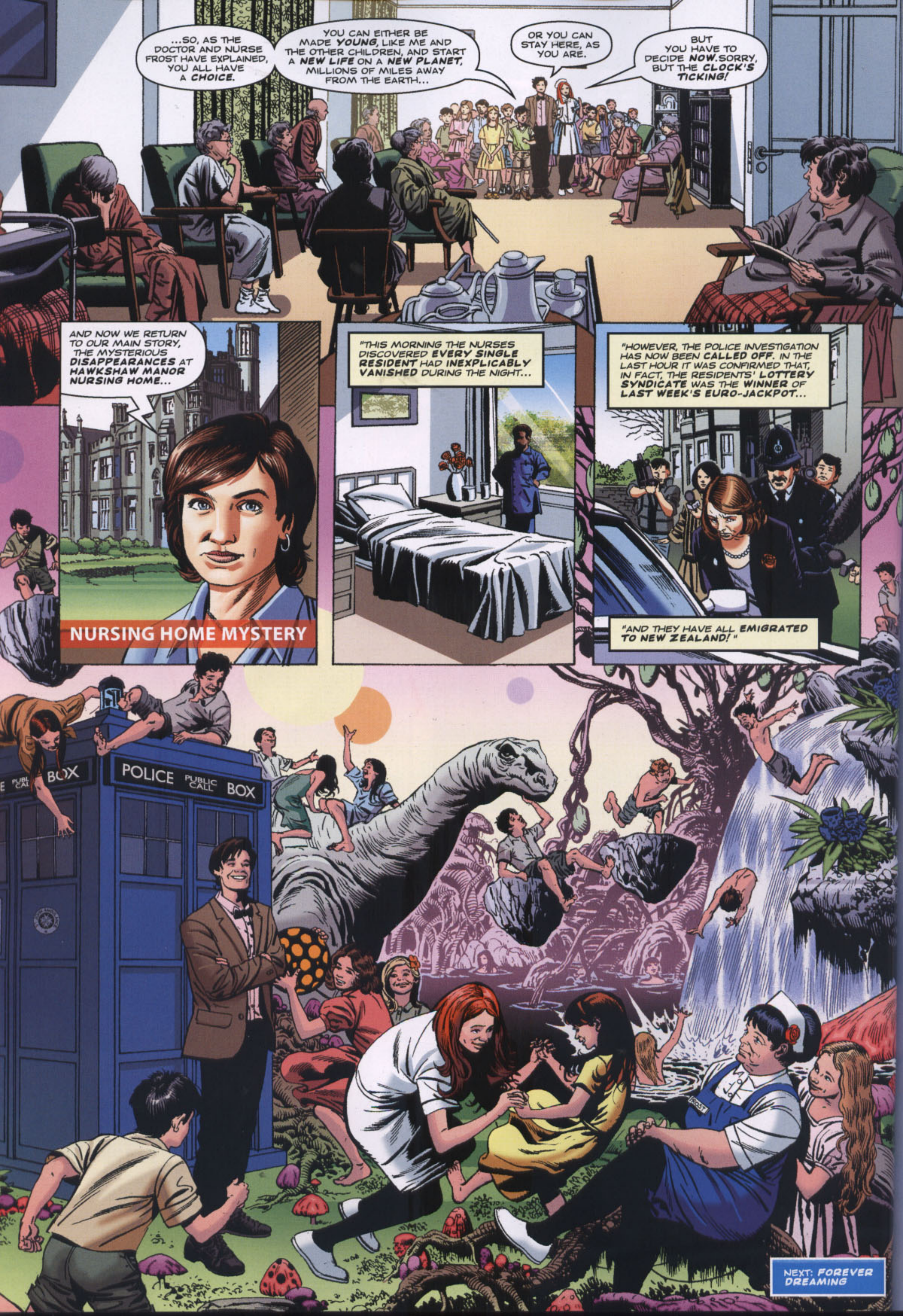

HELLO...?
ARE YOU **LOST?** LOOKING FOR SOMEONE?
IT'S ALRIGHT, I JUST WANT TO HELP...
NURSE POND!
SISTER FROST! YOU MADE ME JUMP!
WHAT ARE YOU DOING HERE?
POND
YOU MEAN YOU DIDN'T SEE HER?
SEE WHO?
NOBODY... I WAS, ER, SEARCHING FOR THE LAUNDRY CLOSET!
THE **LAUNDRY CLOSET?**
LAUNDRY CLOSE
YES, YOU KNOW, THE **CLOSET.** FOR **LAUNDRY.**
LAUNDRY CLOSET
YOU'RE IN THE WRONG END OF THE BUILDING. **FOLLOW ME,** I'LL SHOW YOU WHERE IT IS...
BUT...
POND
FROST


POLICE PUBLIC CALL BOX
A POLICE BOX! THAT TAKES ME BACK! HAVEN'T SEEN ONE OF THOSE FOR, MUST BE FORTY YEARS! I USED TO BE A BOBBY MYSELF, JUST AFTER THE WAR...
ARTHUR, YOU WERE TELLING ME ABOUT THIS BOY WITH NO FACE...
DOCTOR, ONE OF THE OTHER RESIDENTS, A FRIEND OF MINE, BERT, HE SAID HE SAW THE BOY -- AND HE DIED THE NEXT NIGHT.
SO IF I'M SEEING HIM NOW, THAT MEANS I'M NEXT!
NONSENSE. YOU'LL BE AROUND FOR A LONG WHILE YET... PROBABLY.
NOW, TELL ME ABOUT THESE CHILDREN -- YOU SAID THEY'VE ONLY RECENTLY STARTED COMING HERE?
IT'S RAINING, IT'S POURING ♪ THE OLD MAN IS SNORING ♪ HE WENT TO BED ♪ AND BUMPED HIS HEAD ♪ AND HE COULDN'T GET UP ♪ IN THE MORNING
YES, BUT THEY DON'T LIKE TO GET TOO CLOSE. AND... THERE'S SOMETHING WRONG ABOUT THEM...
YEAH, THEIR CLOTHES, FOR A START. AND NO MOBILE PHONES OR iPODS, JUST A BAT AND BALL! ODD!
POLIC
OI, MISTER! WHAT D'YOU WANT?
I'D JUST LIKE TO KNOW WHO YOU ARE, WHY YOU'RE HERE...
CAN'T SAY, MISTER. SECRET. GROWN-UPS MUSTN'T FIND OUT, OR THEY'LL PUT A STOP TO OUR GAMES!
WILL THEY? WILL THEY INDEED...
BUT DON'T WORRY, ARTHUR. YOU HAVE NOTHING TO FEAR.
YOU'LL BE COMING TO PLAY WITH US SOON...


HNNGH...
ARTHUR! ARE YOU ALRIGHT?
IT'S N-NOTHING. JUST A TOUCH OF INDIGESTION, IT COMES AND GOES...
HELLO, NURSE POND!
DOCTOR! THERE'S THIS LITTLE GIRL WANDERING AROUND, BUT THE NURSES SAY THEY CAN'T SEE HER...
NO, THEY WOULDN'T. SOMEONE'S USING A PERCEPTION FILTER!
ALIEN TECH?
EXACTLY. IT'S SHIELDING THE CHILDREN, AND PROBABLY THEIR HIDING PLACE AS WELL. IT'S AMAZING WHAT SOME PEOPLE WON'T NOTICE!
POLICE PUBLIC BOX
THE LAUNDRY CLOSET!
OF COURSE! ...WHAT?
THERE'S A LAUNDRY CLOSET THAT'S INVISIBLE TO ALL THE NURSES...
THEN THAT MUST BE IT! COME ON!
YOU OKAY, ARTHUR? YOU CAN GO BACK TO YOUR ROOM IF YOU LIKE...
NOT A CHANCE, AMY. HAVEN'T HAD SO MUCH EXCITEMENT IN YEARS!
YEP, TEXTBOOK PERCEPTION FILTER! KEYED INTO THE LOCAL FAUNA SO WE'RE NOT AFFECTED...
VREEEEE!
OKAY... I'M THINKING THIS PROBABLY ISN'T WHERE THEY KEEP THE TOWELS!
LOOKS LIKE SOME SORT OF NEST. BUT FOR WHAT?
FOR ME.
ROST


CHKK CHKK CHKK CHKK
SISTER FROST'S AN ALIEN ROBOT! I KNEW IT!
ANALYSIS: YOU ARE A THREAT TO THE SURROGATES! ALL THREATS MUST BE ELIMINATED!
OH M-MY --
ARTHUR?
WHAT? NO! WE'RE NOT HERE TO THREATEN ANYONE, LEAST OF ALL THE CHILDREN...
ENGAGING DEFENSIVE WEAPONRY!
ZKOWW!
HEY, CALM DOWN!
DOCTOR... I THINK HE'S DEAD!
SHREEEEE
OH NO...
AMY, GET BACK!
SHREEEEE!
POND
STOP!
THE DOCTOR AND AMY ARE MY FRIENDS!


DOCTOR AND AMY DESIGNATED: NON-HOSTILE.
TOP MARKS! KNEW YOU'D GET THERE IN THE END!
ARTHUR... IS IT REALLY YOU?
YES, IT'S STILL ME... BUT WHAT'S HAPPENING?
WHY AM I SUDDENLY SO SHORT?
IF WE'RE NON-HOSTILE, YOU CAN START GIVING US SOME ANSWERS. WHAT IS YOUR FUNCTION?
DESIGNATION: VORLAX REGENERATION DRONE. FUNCTION: TO PROVIDE REPLACEMENT BODIES FOR INFANTRY TERMINALLY COMPROMISED IN CONFLICT.
AH! SO YOU CREATE CLONES THAT ABSORB PEOPLE'S CONSCIOUSNESSES AT THE MOMENT OF DEATH! THAT'S BRILLIANT!
WHAT ARE YOU DOING ON EARTH, DISGUISED AS A NURSE?
COMPROMISED BY ENEMY FIRE. TELEPORT DRIVE MALFUNCTION. UPON ARRIVAL IN FOREIGN TERRAIN, ACTIVATED CAMOUFLAGE PROTOCOL.
POND
VREEEEE!
ZHING!
THERE! I'VE REPAIRED THE VORLAX'S TELEPORT, PROGRAMMED IT WITH A NEW DESTINATION AND STARTED THE COUNTDOWN FOR DEPARTURE!
I'M SENDING IT TO AN UNINHABITED GARDEN WORLD, SOMEWHERE IT CAN'T CAUSE ANY TROUBLE!
BUT DOCTOR... IT WASN'T DOING ANY HARM! IT WAS GIVING PEOPLE A SECOND CHANCE FOR LIFE!
WHAT ABOUT ARTHUR AND THE REST OF THE KIDS? WHAT'S GOING TO HAPPEN TO THEM?
AND WHAT ABOUT THE OTHER RESIDENTS? DON'T THEY DESERVE A SECOND CHANCE TOO...?


...SO, AS THE DOCTOR AND NURSE FROST HAVE EXPLAINED, YOU ALL HAVE A CHOICE.
YOU CAN EITHER BE MADE YOUNG, LIKE ME AND THE OTHER CHILDREN, AND START A NEW LIFE ON A NEW PLANET, MILLIONS OF MILES AWAY FROM THE EARTH...
OR YOU CAN STAY HERE, AS YOU ARE.
BUT YOU HAVE TO DECIDE NOW. SORRY, BUT THE CLOCK'S TICKING!
AND NOW WE RETURN TO OUR MAIN STORY, THE MYSTERIOUS DISAPPEARANCES AT HAWKSHAW MANOR NURSING HOME...
NURSING HOME MYSTERY
"THIS MORNING THE NURSES DISCOVERED EVERY SINGLE RESIDENT HAD INEXPLICABLY VANISHED DURING THE NIGHT...
"HOWEVER, THE POLICE INVESTIGATION HAS NOW BEEN CALLED OFF. IN THE LAST HOUR IT WAS CONFIRMED THAT, IN FACT, THE RESIDENTS' LOTTERY SYNDICATE WAS THE WINNER OF LAST WEEK'S EURO-JACKPOT...
"AND THEY HAVE ALL EMIGRATED TO NEW ZEALAND!"
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GALLIFREY &

The *Gallifrey* audio adventures are back at last! We find out what the new series has to offer.

Feature by DAN TOSTEVIN

The place: Gallifrey. The time: quite a while ago. Two Time Lords run away to explore the wider universe. One decides to help others, to right wrongs, to save lives, and he calls himself 'Doctor'. The other sets up an art gallery, and chooses a name which sounds a bit like a made-up Eastern European phone company.

Or something like that. The history of Braxiatel – a character first namechecked in 1979's *City of Death*, introduced as a character by author Justin Richards in the 1994 *Doctor Who* novel *Theatre of War*, an implied sibling of the Doctor's, and a nasty piece of work in the spin-off *Bernice Summerfield* audio plays – is a long and complicated one. But for our purposes, he's currently a member of the High Council of Time Lords, and he's one of many familiar faces larking about in the latest series of *Gallifrey* audio dramas. Alongside him stands Time Lady Romana, who travelled with the Doctor for a few years on TV before ignoring a summons back to Gallifrey and settling instead in a parallel universe in 1981's *Warriors' Gate*.

A string of *Doctor Who* novels saw Romana eventually return to Gallifrey and become President, where her right-hand woman is leather-clad savage Leela, another former companion of the Doctor, who relocated to Gallifrey with K9 after leaving the TARDIS in 1978's *The Invasion of Time*.

Launched in 2004, the *Gallifrey* audios follow familiar faces like Romana, Leela, Brax, and

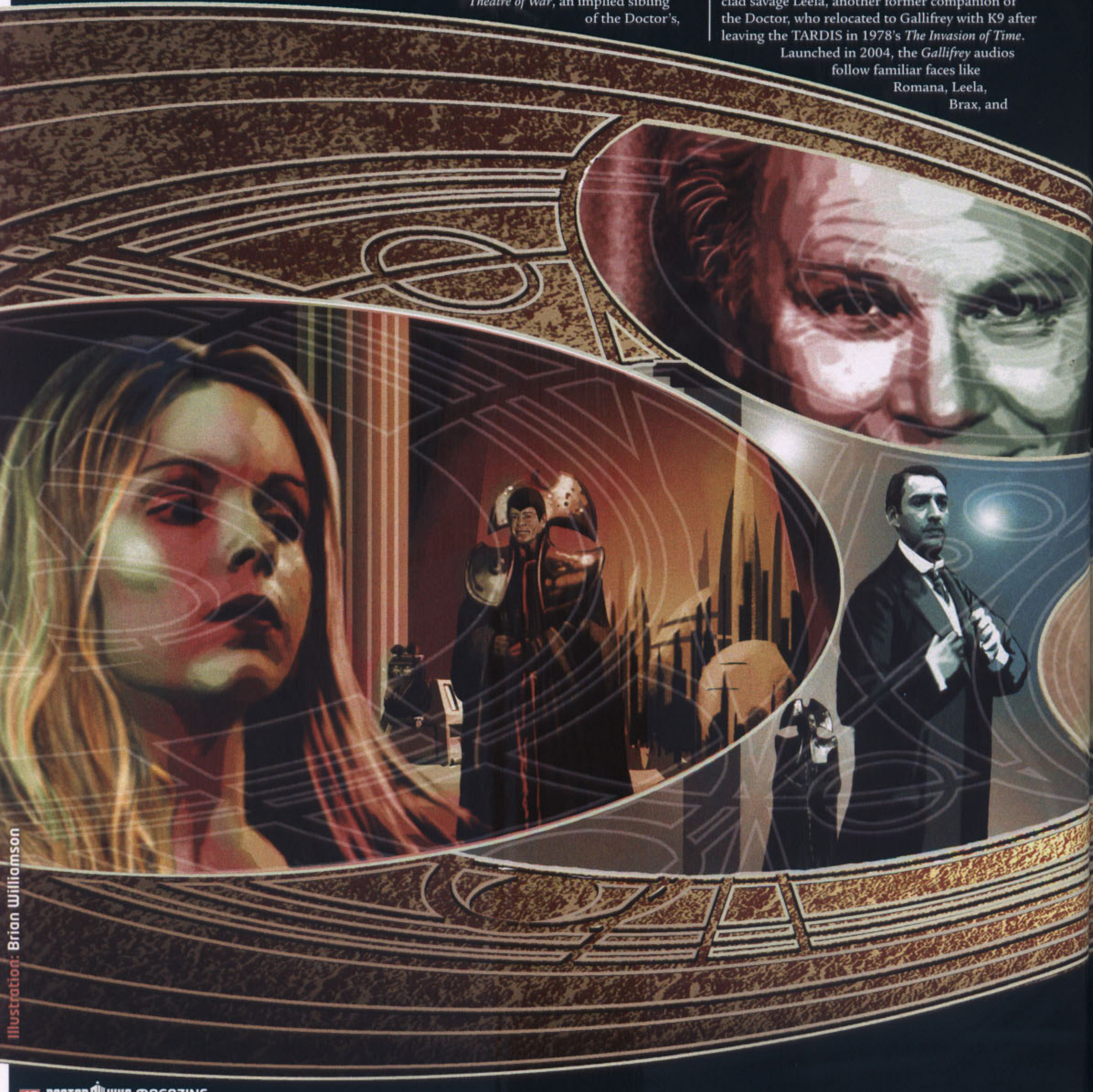


Illustration: Brian Williamson

BEYOND

K9 – along with original creations like Celestial Intervention Agency Coordinator Narvin – on the Doctor's home planet, long before its destruction in the Time War. Five years since the last release, *Gallifrey* is back for Series Four. Why the long wait?

"Two reasons, really," says *Gallifrey*'s creator, director, and producer, Gary Russell. "One: I left Big Finish, and *Gallifrey* was my baby. Jason [Haigh-Ellery] and Nick [Briggs, executive producers] have always felt that if there was more *Gallifrey*, it should be done by me, which was very nice. Secondly, while Russell [T Davies] was doing all his Time War history in the TV series, it meant I wasn't prepared to play with Gallifrey until I could see how all that was going to end up. Now we know where Gallifrey is on TV – time-locked, Rassilon back, all that stuff – that gave me a chance to do what I wanted to do."

But what did Gary *originally* want to do? "What I set out to do with *Gallifrey* in the first place was '*The West Wing* meets *24*'," he recalls. "That political intrigue, that character-based drama, with power struggles; people stabbing each other in the back."

So, Jed Bartlet meets Jack Bauer with some extravagant neckwear thrown in. Ambitious? Probably. Insane? Definitely. How did that work out? "The first series didn't hit that at all," Gary admits, "but Series Two and Three are *The West Wing* for me. With Series Four, I've gone back in a sense to Series One. Yes, these are four individual stories, there are arcs going through them, there is a continuing story, but the continuing story is about the characters rather than the situations. It's more a series than a serial."

The *Gallifrey* team assembles to record a new series of adventures...

Listeners who have followed the previous 14 episodes will be pleased to know that the new series follows neatly on from what's come before in terms of both plot and tone ("it's got all the bonkers storylines and twisted insanity!" grins script editor Scott Handcock), although the new episodes also work as a new beginning.

But what of the cliffhanger? In the climactic final scenes of the previous season, the main characters were trapped outside of time and space, unable to help a Gallifrey that had been ravaged by war and plagued with zombies, and a population about to lose its ability to regenerate. ("It's all gone Pete Tong," one character noted.) Romana, it seemed, had a plan – but she was half-way through explaining it when the last episode came to a close. "We're not ignoring the way the third series ended," Scott reassures us. "We resolve that quite quickly: we pick up the implications of that cliffhanger and use it as a springboard into the rest of the series."

"We only spend one scene resolving the cliffhanger," Gary reveals. "Everything is explained. It's set a couple of weeks after the end of Series Three, but it's not a direct pick-up because it wasn't *really* a cliffhanger. It's a brief while afterwards, and it's the impetus for where we take Series Four."

"We're doing something different this year," promises Scott. "It's our gang effectively on the run from a great off-screen war, and we're able to do very different stories on each of the four CDs. It allows us to explore different environments and aspects of Gallifreyan life. There is no set tone across all four CDs. We explore a lot of things which feed in to a rich selection of stories."

And this time, 'our gang' has expanded. As well as Brax, Romana, Leela, K9, and Narvin, there's a whole host of new but familiar voices. "It made sense," explains Scott, "having had guest stars like Mary Tamm and Lynda Bellingham, to explore characters from the TV series who had a link to Gallifrey in some way. We've got Colin Baker, the Sixth Doctor of course, and Geoffrey Beevers, best known for playing the Master, with his gorgeous voice, and Carole Ann Ford is back. It's nice to get people in from *Doctor Who* who haven't done a *Gallifrey* before, and extend the family. It's curious watching everyone, because they already know each other from fandom, but putting them all in a recording studio together, the dynamic changes wildly, depending on who's there."

Creatively, though, what's the reason for those actors coming in? "I tried to get some people that I like working with," Gary admits. "I've come back to Big Finish after four years away, and I wanted to work with people I love."

"I think in terms of guest casting, there are several names that are obviously going to attract more attention," ponders Scott. "Colin Baker's a big coup. Personally I'm thrilled by Geoffrey Beevers, because he's an incredible radio actor. I love Katy Manning, and we had a part for her character that would be different and new and fun, which she's risen to entirely. And then Mary [Tamm] and Carole Ann were willing and keen, so it made sense to incorporate them and add them to the rich tapestry that *Gallifrey IV* is going to be."

Those guest actors are in good hands: *Gallifrey* has a history of developing and evolving the characters it borrows from the TV show. "I think Leela's become wiser," says Louise Jameson, looking back at the first three series, "which is great, because they've given her that progression. She's learned from Romana, to such an extent that they've written a scene [in Series Four] where I'm giving *her* advice – and I actually call her a fool at one point!"

Is this development the result of Leela being paired with other strong characters, or something else? "I think Leela's been allowed to develop because we're now in 2011, and not 1977," Louise suggests. "Simply because women are treated so differently now, that has fed through into the writing. Yes, with Romana's education, and having been in a powerful woman's company, Leela has developed, but I suspect it has more to do with the psyche of the writers two generations later.

"And I just think these stories are absolutely fantastic," she grins. "I really get some heavy emotional scenes. I made them cry yesterday! I feel that Leela's character has been absolutely fully explored. It's terrific. I wish I was young again so we could put a camera on it."

Louise is still *quite* young, though! "I'm not old," she concedes, "but I'm not going to dress up in a leather leotard and prance around!"

As well as lacking leotards, the fourth series of *Gallifrey* is free of baggage, thanks to its reboot. "After a five-year gap, I felt it was important that anyone who hadn't listened to *Gallifrey* before could pick up this box set and follow and understand it," Gary assures us, "but for the people who have followed it before, this is a natural progression, they're not going to feel cheated. It's great fun."

"And it is," sums up Scott, "a mad, surprising, absolutely confusing rollercoaster ride!" DWM

DOCTOR WHO
GALLIFREY
IV

Gallifrey IV is released on 31 March. The 4CD box set costs £35, or each story can be downloaded individually. Visit *www.bigfinish.com* for more details.

> **"Leela gets some really heavy, emotional scenes. I made everyone cry yesterday. It's terrific!"**
> LOUISE JAMESON

THE CLAWS OF AXOS

Beware sparkly gold aliens bearing gifts! DWM takes a look beneath the surface of this ambitious Third Doctor adventure...

Feature by ALAN BARNES

"Come on," pleads David Tennant's Tenth Doctor, cradling John Simm's dying Master in his arms in *Last of the Time Lords* (2007). "It can't end like this. You and me, all the things we've done... Axons! Remember the Axons?"

It speaks volumes that the future Doctor should remember his escapades in and around the Nuton Complex in nineteen-seventy-let's-not-go-there as something of a golden moment... pun intended. For all the essential seriousness of the situation, and the straight-facedness of its execution, *The Claws of Axos* is the epitome of feelgood *Doctor Who*. With its far-out CSO effects (as if the vision mixer turned on every effect in the box – you know, just to see what might happen); with its broad caricatures (a Whitehall bureaucrat, a Washington G-Man, a Wurzelling tramp); with its outrageously mad science... it's every 1970s sci-fi cliché in one hundred-minute package.

Needless to say, it shouldn't really work. But it does, largely because it retains all the enthusiasm and energy brought to it by writing newcomers Bob Baker and Dave Martin – whose breathless, comic strip approach to the series (and that isn't an insult) would prove to be the shape of things to come, certainly towards the end of the decade. There are cleverer, more meaningful, less naïve adventures, but it's rare for the rush of creativity to be written all over the screen; for the joy to be had making *Doctor Who* to be so apparent. Remember the Axons? Yeah. Good times.

EPISODE ONE

FIRST BROADCAST: 13 March 1971

A pulsating golden object flies through space. At UNIT HQ, two Radar Operators (Michael Walker, David G March) think it a comet until it changes course – heading straight for Earth.

■ In dialogue trimmed from the finished episode, one of the Operators double-checked the sighting against a list of known cometary passes, beginning with Comus-Sola in 1969 – "and so on and so on and so on..." By chance, the first night's studio session was retained by the BBC Film and Videotape Library – meaning two takes of this, and other shots that were edited out of the serial, could be included as a Special Feature when *The Claws of Axos* was released on DVD.

■ Script editor Terrance Dicks' novelisation *Doctor Who and the Claws of Axos* (1977) has the radar tracking station independent of UNIT, who are merely 'one of a whole batch of people we're supposed to tell about "Unidentified Flying Objects"' – or so 'Harry' reminds his superior, 'Ransome'. ('Harry Ransome' was the name Dicks gave to toy developer John Ransome in *Doctor Who and the Auton Invasion* [1974], his novelisation of *Spearhead from Space* [1970].)

Inside the spacecraft, mis-shapen Axon Monsters flail about...

■ These shots were extracted from an experimental studio session held at Television Centre on Tuesday 22 December 1970, during which the latex and foam Axon Monster costume, constructed by freelancer Jules Baker of Event Suits over a chamois leather body, was first tried out on camera. All of the model shots for the serial were completed as part of the same session; various Colour Separation Overlay and light projections were tested, too.

At UNIT HQ, MOD enquiry head Chinn (Peter Bathurst) demands the Brigadier (Nicholas Courtney) tell him why there is no personnel file relating to the Doctor (Jon Pertwee) – who promptly walks in.

"Axos calling Earth": we've got visitors, let's hope they're nice...

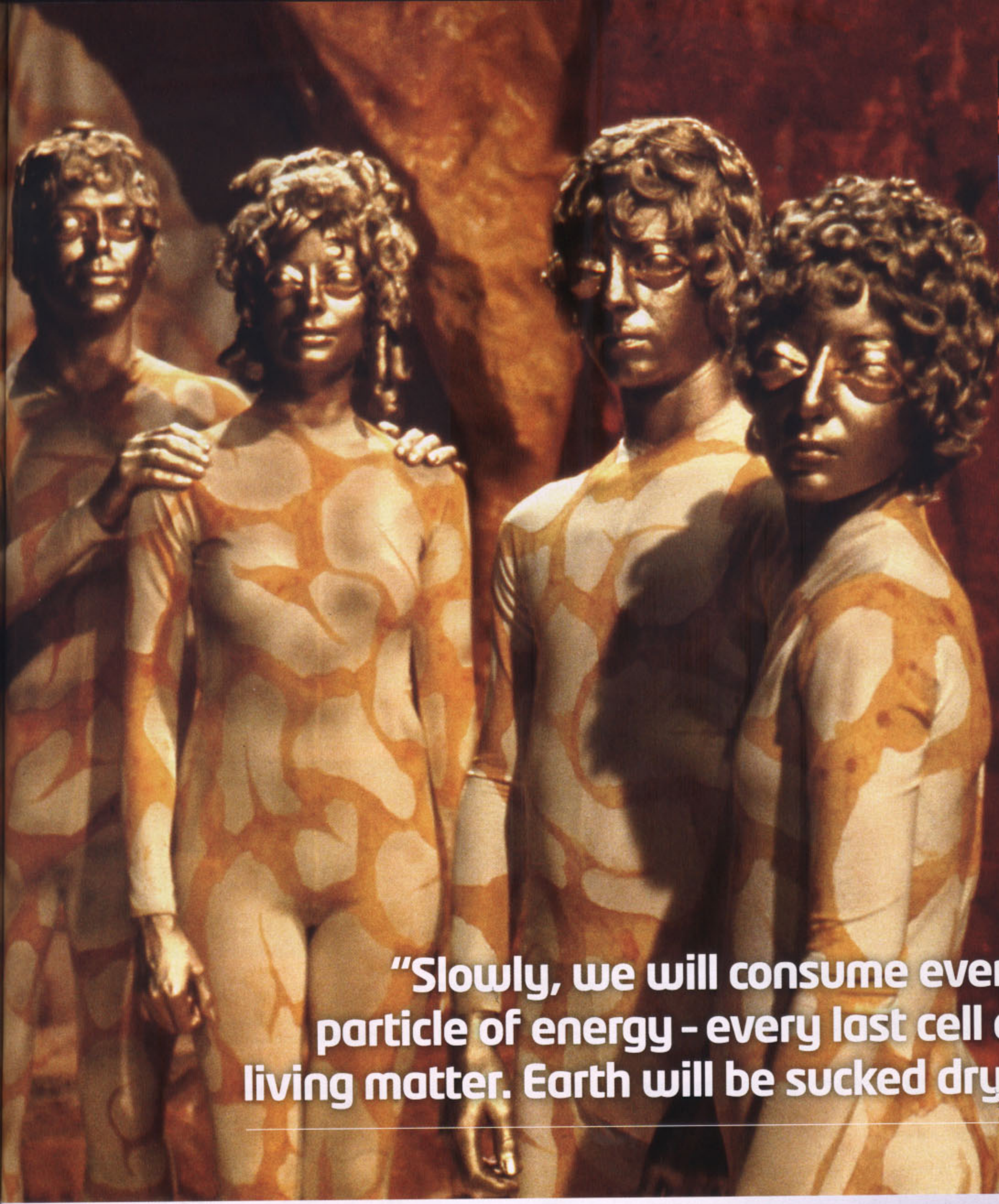
■ The Target text elaborates significantly on how the 'Napoleonic' Chinn – forenamed 'Horatio' – has been despatched from 'Whitehall's latest brainchild', the newly-created (and seemingly *very* post-9/11) Ministry of Security, 'an organisation designed to gather all Britain's various intelligence organisations under one central umbrella'. In this version, Chinn's presence causes the Brig to fantasise about subjecting him to summary execution: 'The blindfold over the eyes, the last cigarette, thought the Brigadier dreamily. Or maybe a last memo would be better for a civil servant...' ►

ESSENTIAL INFO

■ *The Claws of Axos* first aired in 1971, as the third adventure in *Doctor Who*'s eighth season – but it had been in development since 1969, when Bristol-based writing team Bob Baker and Dave Martin were invited to a meeting with then-producer Derrick Sherwin and script editor Terrance Dicks on the strength of an unproduced National Service sitcom script, *A Man's Life*.

■ The writers came up with *Doctor Who and the Gift*, a six-parter featuring the Second Doctor – but Dicks, by now working alongside producer Barry Letts, rejected their highly impractical first episode script submitted on 6 April 1970, sending them back to storyline stage.

■ Retitled *The Friendly Invasion*, a heavily reworked proposal was



"Slowly, we will consume every particle of energy - every last cell of living matter. Earth will be sucked dry!"

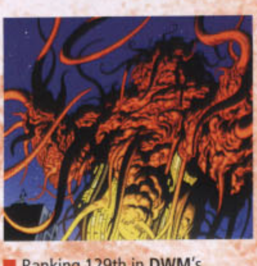
delivered on 8 May. At some point during the summer, the writers were instructed to find a role for the Doctor's new arch enemy, the Master – who was to be introduced in Season Eight's opener, *Terror of the Autons* (1971).

■ On 11 September, Dicks again commissioned a first episode from Baker and Martin – for *The Axons*, which was now going to be a four-parter. Rewritten and resubmitted on 16 October – this time under the production office's choice of title, *The Vampire from Space* – the writers were soon asked to submit an Episode Two (delivered 1 November), with the scripts for the final two epiosdes following very soon after (on 9 November).

THE VAMPIRE FROM SPACE

■ Directed by Michael Ferguson, five days' location filming in the area of the Dungeness nuclear power plant began, in freezing conditions, on Monday 4 January 1971. Studio recordings for Episodes One and Two took place at Television Centre on Friday 22 (UNIT HQ and Mobile HQ scenes) and Saturday 23 January (everything else) – but in the event, all bar two of the Winser's Lab scenes were held over to Friday 5 February, the day of Episode Three's recording. The final episode was recorded on Saturday 6 February, five weeks ahead of Episode One's transmission. By this time, Letts and Dicks had again changed their minds about the title, imposing *The Claws of Axos*.

■ Only the first and final episodes survived the notorious mid-to-late 1970s purgings of the BBC Film and Videotape Library. Two and Three were eventually returned to BBC Enterprises in inferior, US standard 525-line format (as opposed to UK standard 625-line format), and therefore underwent a 'reverse standards conversion' process for DVD release in 2005.



■ Ranking 129th in **DWM**'s *Mighty 200* poll of 2009, *The Claws of Axos* inspired two recent sequels: last year's **DWM** comic strip *The Golden Ones*[above], and last month's Big Finish audio *The Feast of Axos*.

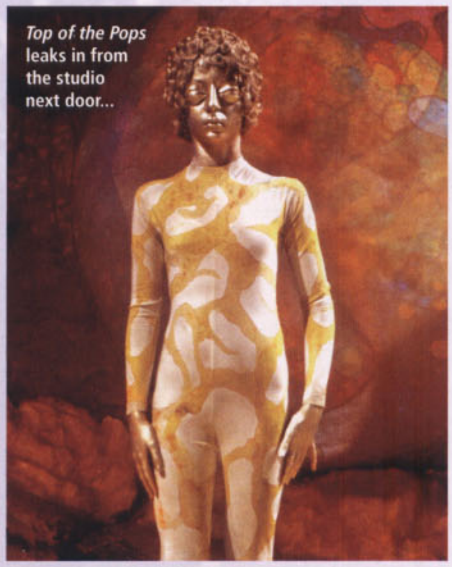
◄ Jo Grant (Katy Manning) escorts Bill Filer (Paul Grist) from Washington HQ – here to discuss 'dealing with' the Master – into his scheduled conference with the Brigadier.

■ Jo's initial encounter with Filer was cut from the final edit, seemingly due to a sound drop-out. In it, Jo (quite literally) bumps into Filer, who tells her he's "looking for a fellow named Joe Grant..." Again, the scene features on the *Axos* DVD – along with a subsequent cut back to Chinn demanding the alien Doctor be "suspended from his duties."

■ "And you're going to deal with [the Master] single-handed?" Jo asks Filer. "Yeah. No, no, that was Errol Flynn," replies the American. "Who?"; "Forget it." Flynn (1909-59) was a pencil-moustached Hollywood actor and swordsman, made famous by his role in *Captain Blood* (1935). Filer may be alluding to the fact that the Flynn-starring WWII movie *Objective, Burma!* (1945) sparked a minor UK-US diplomatic spat. On its original release, Warner Brothers' film was withdrawn from British cinemas after just one week, following a number of (not unreasonable) objections to its recasting of a particular unit of heroic British paratroopers, making them Americans: 'stunned London critics', it was reported, 'found them led by the gallant Errol Flynn, who practically defeated the Japs [sic] single-handed...'

■ "'England for the English!' Good heavens, man!" sneers the Doctor to Chinn – quoting not a BNP flyer (nor Morrissey) but, according to legend, the rallying-cry of supporters of Godwin, Earl of Wessex (c 990-1053) and later his son, Harold II (c 1022-66), in their efforts to send Norman nobles back where they came from (*ie* France).

The Axons show their nastier, blobbier side...



Top of the Pops leaks in from the studio next door...

Captain Mike Yates (Richard Franklin) enters, announcing that a UFO is approaching Earth. All decamp to UNIT's radar room, where Sergeant Benton (John Levene) is running ICBM checks on the object...

■ ... 'ICBM' being an acronym for 'Inter-Continental Ballistic Missile'.

Noting that the UFO has "variable mass," the Doctor calculates its target area as somewhere on the south-east coast... where a tramp, 'Pigbin Josh' (Derek Ware) is taking possession of a discarded bicycle.

■ Terrance Dicks' text raises 'Old Josh' [sic] above the level of scavenging itinerant: instead, ever since the building of 'some enormous new-fangled scientific complex, slap in the middle of the marshes... right between Josh's tumbledown cottage and the nearest pub', he's been forced to ride his rusty bicycle 'an extra two miles to get to his beer'.

■ A longer version of Josh's first scene was transferred to videotape during the first night's recording – so it, too, survived to feature on the *Axos* DVD.

■ Located off Dungeness Road, near Lydd, the beach is now best known as the site of Prospect Cottage, the final home of the late film-maker and artist Derek Jarman (1949-94); it features extensively in his experimental work *The Garden* (1990).

With Ministerial authorisation, Chinn orders a strike force to stand by to destroy the object. Corporal Bell (Fernanda Marlowe) conveys a Met Office report of freak weather conditions over the target area, including sudden snowstorms... which cover the rubbish tip that Josh is currently raiding.

■ Corporal Bell's part was scripted for an anonymous 'UNIT R/T Man' – but was rewritten for Marlowe after she'd featured as Bell in the preceding serial, *The Mind of Evil* (1971). *The Claws of Axos* proved to be Bell's final appearance in the TV series – but the character has continued to feature in a number of spin off-fictions, including David A McIntee's Doctorless 'past Doctors' novel *The Face of the Enemy* (BBC Books, 1998 – in which she's exposed as a spy, working for the aliens who kidnapped her brother); and Kate Orman's *New Adventures* novel *The Left-handed Hummingbird* (Virgin Publishing, 1993 – in which it's revealed that she was eventually promoted to Captain... only to suffer brain damage in a car accident).

■ The line about "freak weather conditions" was a last-minute insertion to cover the fact that, on the morning of the first day's filming, snow carpeted the rubbish tip, located on Dengemarsh Road, near Lydd – clashing with other location scenes filmed later that same week.

Chinn orders missiles launched – but the radar trace is lost, and the Doctor forces him to abort the warheads.

■ The British Aircraft Corporation supplied the 56 feet of 16mm missile film inserted here.

The object hasn't gone anywhere, advises the Doctor: "It's just arriving..."

Dazzled by a golden glow, Josh is forced off the road, into a river... one mile from the Nuton national power complex.

■ Here, Dungeness A nuclear power station, which stood in for the Nuton complex throughout, is seen from Dengemarsh Road.

Noting the Complex's proximity to the object's landing site, Chinn demands the Brigadier assume a hostile act – "Britain's entire power supply is menaced!" – and has Filer dismissed.

■ Chinn claims to be acting "in accordance with the Emergency Powers Act." This Act of 1920 (revised 1964) states that: "If at any time it appears to His Majesty that there have occurred, or are about to occur, events of such a nature as to be calculated, by interfering with the supply and distribution of food, water, fuel, or light... to deprive the community... of the essentials of life, His Majesty may... declare that a state of emergency exists'. In such circumstances: 'it shall be lawful to make regulations for securing the essentials of life... and those regulations may confer or impose on a Secretary of State or other Government department, or any other persons in His Majesty's service or acting on His Majesty's behalf, such powers and

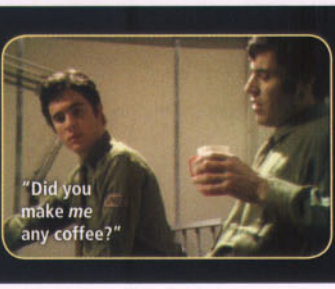
THE LOVELY INVASION

The Claws of Axos (which briefly enjoyed a working title of *The Friendly Invasion*) is possibly the only *Doctor Who* serial to have been made the particular subject of a broadcast parody. First transmitted on 13 January 2005, *Holofile 154: The Lovely Invasion* was the second episode of the first series of the BBC Radio 4 sci-fi comedy *Nebulous*. Here, Professor Nebulous (Mark Gatiss), head of the Key Environmental Non-judgemental Taskforce (KENT), investigates the landing of an "UF Object" in Earth's Withered Zone, a sterile wasteland formerly known as the Midlands. Aboard it are three "beautiful, naked men," the Lovely – who, in addition to having "a design sense far in advance of our own," have brought a gift for all humanity: a replicating growth spray in aerosol form that can turn a single blade of grass into a meadow.

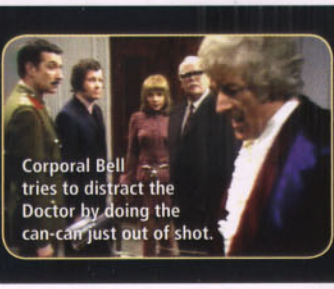
While the rest of the world fall for the Lovely, whose ship contains a golden glowing Chamber of Loveliness to turn people no less naked and Lovely, suspicious Nebulous tests the spray in his lab. Eventually, Nebulous overhears the Lovely admit to being "big electric acid worms who bark." However, unlike the many other 'nice' aliens who've visited Earth in the past – "the Benignons, the Plausiblites, the Innocent" – the Lovely are genuinely benevolent... but by this point, it's too late to stop Nebulous' nuclear Sellotape from destroying the Lovely, and their ship.

Director and sound designer Nicholas Briggs admits: "Writer Graham Duff and star Mark Gatiss are both big *Doctor Who* fans, so we all kind of knew what we were doing, but because we were such big fans we never even actually mentioned it during the production. I think I said something about it when I first read it, but after that we just got on with it. And in terms of the soundscape etc, it was actually totally different. But that general theme of aliens promising great things and then turning out to be horrible isn't something unique to *Axos*, so we were sort of spoofing every sci-fi story that did those things!"

Best of friends: Jon Pertwee and Nicholas Courtney lark about between scenes.



"Did you make *me* any coffee?"



Corporal Bell tries to distract the Doctor by doing the can-can just out of shot.

Arrr! Josh finds himself a flash new bike!

...but doesn't enjoy it for very long.

'At first, Axos was to be a jellyfish-like "space brain" that lands in London's Hyde Park in the form of a giant skull.'

duties as His Majesty may deem necessary... for securing and regulating the supply and distribution of food, water, fuel, light and other necessities'. Persons in breach of any such regulations could be imprisoned for up to three months. The reference is telling: in the months leading up to *The Claws of Axos*' transmission, industrial action by first dockers (in July 1970) then electricians (in December) had led Ted Heath's Conservative government to twice declare a formal state of emergency. The Act was eventually superceded by the Civil Contingencies Act 2004.

The UFO has embedded itself in shingle.

■ The one thread that continued throughout the script development process was the notion of a spacecraft coming to Earth. At first, this was to be a jellyfish-like 'space brain' that lands in London's Hyde Park in the form of a giant skull; it wasn't until after reading the first draft of Episode One of *The Axons* in October 1969 that Terrance Dicks suggested making the alien 'Spacedome' organic, as opposed to manufactured.

■ Dicks also came up with the idea that the Spacedome should suck the life from the flora and fauna around it. Consequently, the final *Vampire from Space* scripts had Axos embedded in woodland – so that when the Doctor and Jo escaped the ship in Episode Four, they'd observe that 'grass, weeds, shrubs, etc. are dead and dying – very much the "blasted heath" ...' This element was lost when it was decided to erect the foam, latex and chicken wire Spacedome on the beach off Dungeness Road – a location chosen, so producer Barry Letts told a reporter from the *Kentish Express*, because 'We wanted to find this sort of area where it's rather bleak and where there is a power station in the background, the prime reason we came here...'

Curious, Josh approaches the ship...

■ "Oo-arr"-ing as he goes, in the manner of a West Country bumpkin. Not a local, then – we're in the south-*east*.

■ In fact, the script gave Josh a far greater amount of Wurzel tongue to mumble, *eg*: 'Furge-thangering muck-witchellers rock-throbblin' this time o'day. Ur bin oughta gone put thickery blarmdasted zoines about, gordangum, diddenum? Havver froggin' law onnum, shouldnum?' (Work out your own translation.)

... whereupon its 'mouth' opens; a tendril reaches out, dragging the tramp inside. Meanwhile, Filer is *en route* to the landing site, navigating by tuning his car radio to UNIT's frequency.

■ That's one hell of a security lapse! Can *every* owner of a shortwave radio listen in to UNIT's transmissions? If so, it's a wonder they've got any secrets left!

Held in a Cell aboard the organic 'ship', Josh undergoes "analysis" – and a disembodied voice (Bernard Holley) declares him to be a valueless specimen: "Absorb, process and eject." Arriving ahead of the UNIT convoy, Filer, too, is dragged inside...

■ The 'analysis' scenes called for the use of 'Crab Nebulae' projections otherwise featured on the music show *Top of the Pops*.

With UNIT's Mobile HQ installed at the scene...

■ Mobile HQ was, in fact, BBC Outside Broadcast Unit MCR23. The convoy's numbers were swelled by a Land Rover supplied by the nearby Shorncliffe Barracks, together with ten squaddies. Seemingly, the Doctor elects not to travel to the area in his car, Bessie – an omission corrected by Dicks in his novelisation.

Chinn introduces the Brigadier to Nuton's Sir George Hardiman (Donald Hewlett), who's accompanied by his Head of Research, Professor Winser (David Savile); both fear the consequences of an artillery attack. ►

The Axon children play with their pet frog.

■ In the scripts, Winser was forenamed 'Malcolm'.
■ Cut from the transmitted episode, but preserved on DVD: the fact that the Doctor already knows of the Prof from reading his paper on *Relativity Phenomena in Particle Acceleration* ("Basic, but interesting").

While Filer is held for "further investigation," a message is picked up by the UNIT comms: "Axos calling Earth. Fuel systems exhausted. Request immediate assistance..." Chinn agitates for an attack, but Hardiman concurs with the Doctor's suggestion to take at look at the thing first. Soon, the Doctor, the Brigadier, Chinn, Hardiman and Winser enter the 'mouth' of the vessel.

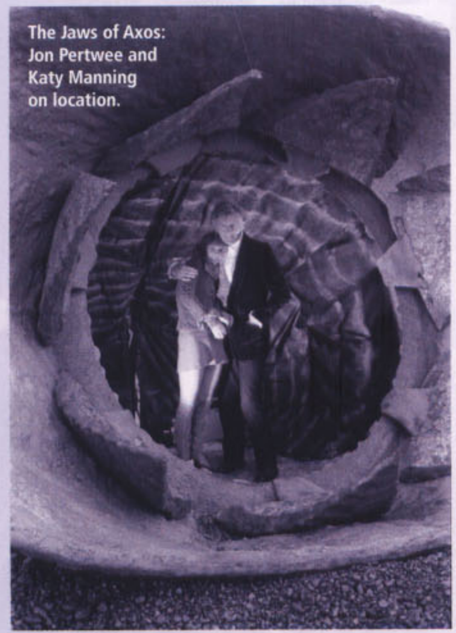
■ The 1 November scripts showed UNIT troops opening fire as Axos' mouth opened, causing the Doctor to sigh angrily.

Jo has been ordered to remain with Yates in the mobile HQ – but Yates goes with Benton to investigate a body by the north perimeter. It's Josh's desiccated corpse, which collapses at Yates' touch.

■ In editing, the shot of Josh's collapsing face was obscured by a white flare effect (as was a similar shot of Winser in Episode Two). It seems likely that this was imposed as a nervous response following transmission of *Terror of the Autons* in January 1971 - whose 'murderous manikin doll' (among other devices) led *Daily Telegraph* correspondent Sylvia Clayton to ask, 'What level of horror is acceptable in a tea-time programme?' (The uncensored shot features on the *Axos* DVD.)

Jo, meanwhile, has sneaked out to the ship, whose mouth opens to admit her. Inside, the Doctor experiences some kind of mental attack... and the voice reports the presence of an extra-terrestrial.

Filer comes to in the Cell, struggling against the claws that hold him... but he shares the Cell with someone else: the Master (Roger Delgado). In the heart of the ship, the Doctor's group is greeted by a 'family' of four Axons: a Man (Bernard Holley), a Woman (Patricia Gordino), a Boy (John Hicks) and a Girl (Debbie Lee London).


The Jaws of Axos: Jon Pertwee and Katy Manning on location.

■ The humanoid Axons were described by Baker and Martin as 'the Adman's dream "Coca-Cola" family' dressed in 'silvery spacesuits'. At one point, it was planned to squeeze the actors into yellow bodystockings electronically overlaid with oil patterns; in the end, *Goldfinger* greasepaint and painted bodystockings did the job, with the performers seeing out of pinholes in prosthetic 'eyes'.

The Man says they hail from "uncountable light years away" – a planetary system crippled by solar flare activity. Their ship was grown from a single cell, but now its nutrient is all but exhausted. They ask to stay until the ship is fully replenished. In return, they offer a substance called Axonite.

■ In biology, an axon is a nerve fibre that conducts electrical impulses away from the body of a nerve cell; from this, Baker and Martin extrapolated both 'Axos' and 'Axonite'. But perhaps 'axoplasm' - being the liquid inside the axon - might have suited the Axons' gift better than 'Axonite'? And what about 'axon hillock' - being the part that connects to the neuron - for the 'Spacedome'? And as for deciding whether or not to accept Axos' gift, well - to borrow the word for the axon's membrane - therein lies an 'axolemma'!

Meanwhile, Jo follows the sound of Filer's voice...

Axonite, claims the Man, is able to recreate and restructure any given substance. The Doctor wonders why they ran out of fuel... but Winser is distracted when the Woman administers a "painless lasonic injection" of the substance to a frog – which immediately grows to several times its usual size.

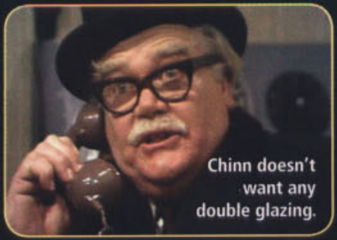
'The humanoid Axons were described by Baker and Martin as "the Adman's dream Coca-Cola family".'

■ "This is, I presume, one of your food animals?" asks the Man, regarding the frog. Easy mistake: we're in south-east England, so not that far from France...
■ Axos, as we've established, is embedded in shingle; ergo, beside a saltwater beach. So where on Earth did the Axons find a freshwater frog?
■ The frog's part was scripted for a rat.

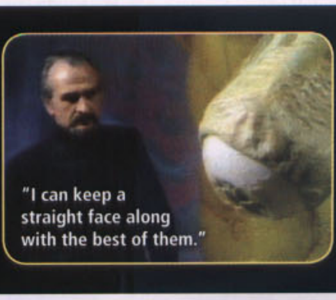
Axonite offers unlimited food and unlimited power: "We must have it!" gasps Chinn.

■ In the Target telling, the Brig suffers 'a sudden staggering vision of cattle as big as houses, pigs like giant barrage-balloons...' The text goes on to adapt a discussion trimmed from the finished episode, in which the Doctor advises Chinn that 'Your world should be allowed to develop at its own pace' - leading Chinn to insist that the Doctor is silenced.

Elsewhere, an Axon Monster emerges from a wall to terrify Jo...


Chinn doesn't want any double glazing.

"His bicycle was in a fairly sorry state too..."


"I can keep a straight face along with the best of them."

Filer and the Doctor make Axos cross.

"Just pop this volatile alien substance under your arm, old chap, and take it to the nuclear reactor for me."

EPISODE TWO

FIRST BROADCAST: 20 March 1971

Jo's screams send the Doctor and the Brigadier running. The Axon Man follows them to 'Sector Seven', claiming "Emission from the energy cells" caused Jo to hallucinate both the Monster and the sound of Filer's voice.

Filer uses a pistol to shoot the claws holding him... to no effect. The Master directs him instead to target a knotted ganglion on the wall behind – "the nerve sector of this section of Axos." Filer does so, and both he and the Master are freed.

■ For timing reasons, Episode Two was significantly trimmed in post-production - including the back-story of the Master's capture by the Axons on the planet Antares Four, and their forcing him to guide them to a living world. The fact, established here, that Axos is actually a homeless scavenger makes the identity of its first victim - homeless, scavenging Josh - particularly resonant.

■ Dicks identifies Filer's weapon as a Colt Cobra.

At the mobile HQ, Chinn calls his Minister (Kenneth Benda), requesting "special powers."

■ An extended version of this scene is on the DVD.

In Axos, the Doctor suggests to Hardiman that "since you seem hell-bent on getting hold of Axonite," he will help analyse its properties in the Nuton Lab.

■ Further casualties of the edit suite included the opening part of this scene - in which the Doctor, referring to the Axons' proposal, remarked "Beware Greeks bearing gifts." Dicks' novelisation adapts his allusion to the story of the Trojan Horse, continuing into a reminiscence of the ancient city of Troy: 'Pretty little place it was. I used to have a villa there, right on the sea's edge. You could lie in bed and fish for your breakfast - before the Greeks destroyed the place of course...' Said destruction only being made possible by the Doctor's own involvement, if *The Myth Makers* (1965) is to be believed!

Elsewhere, Filer and the Master are recaptured by two Axons. Chinn has returned to Axos, where he requests sole distribution rights to all Axonite materials on behalf of the British government. The Man concurs, and the Woman hands Chinn a sample of Axonite. Once Chinn has departed, she is 'reabsorbed' back into the wall.

■ A significant sub-plot concerning the Doctor's true loyalties (designed to bear fruit in Episode Four) was removed in post-production. Ahead of Chinn's return bearing Axonite, Jo warned the Brigadier that the Doctor's true agenda was revealed by his talking time travel with Winser: he hopes Axonite will help him restore the TARDIS and escape Earth...

The Brigadier forces Chinn to surrender the sample at gunpoint. They, plus the Doctor and Jo, return to Mobile HQ to find that army officer Captain Harker (Tim Pigott-Smith) has arrested Yates and Benton under the terms of the Emergency Powers Act – and Chinn seizes the sample back.

■ In the draft of 1 November 1970, this scene was set on location. The Doctor and Jo's subsequent discussion of dead Josh's desiccated state was cut from this draft: Jo thinks that the tramp must have been 'directly under the ship's landing area', but the Doctor's examination of a similarly dehydrated root - 'Burnt out from within. Like the body' - causes him to think otherwise.

While the Doctor and Jo discuss Filer's possible fate, a second Filer is created in Axos' Replication Sector. Chinn refuses to allow them to search Axos for the missing Filer, and has Harker arrest Jo, too – but the Doctor is spared the same fate at Winser's request.

■ The scene's closing beat was also edited out, removing the Doctor telling Jo that his apparent switching sides was "A matter of loyalties... mine must be to science."

In the Cell, the Man tells the Master that for "maximum nutrient value," Axonite must encircle the world within the next 72 hours. For that to happen, says the Master, Axos' arrangement with the British must be made public. Originally, the Master led Axos to Earth, in exchange for his life – and the death of the Doctor.

Winser shows the Doctor around his Lab – which contains a 'cyclotron', or particle accelerator. One day, Winser hopes to run the machine past the speed of light – whereupon he'll be able to experiment with time travel.

■ An unusual glass painting gave a greater scale to the establishing shot of Winser's Lab.

■ A cyclotron is indeed a type of particle accelerator in which charged particles increase in mass as they approach, but never achieve, the speed of light... well, not without tearing up a certain A Einstein's Special Theory of Relativity, at least.

Meanwhile, the Eye of Axos instructs the replicated Filer to retrieve the Doctor...

■ Baker and Martin's stage directions had the Eye installed in Axos' 'Brain Area' - *ie*, its cerebellum. The Eye was described as the '"soul" of Axos - a slender column, surmounted by a veined swivelling globe'; Kenneth Sharp's set design inverted this.

The Doctor offers to have his TARDIS brought down, to show to Winser. Perhaps they can get it operational with the help of Axonite...

While the real Filer slips out of the claws in his Cell...

■ No explanation is given for why Filer should suddenly be able to escape the claws of Axos. Terrance Dicks accounts for this by having Filer realise that: 'Clearly the tentacles were activated by movement. The more he struggled the tighter they would grip. So if he moved very, very slowly...'

... and eavesdrops as the Eye agrees to release the Master – without his TARDIS, but with his laser gun. The Master exits Axos, killing an Army sentry; Filer follows soon after.

■ The sentry, played by stuntman Stuart Fell, performs a backflip when the Master blasts him, causing his beret to become dislodged; but in the very next shot, the beret has replaced itself on the dead sentry's head!

Axonite has resisted Winser's attempts to analyse it using a spectroscope; Winser agrees to use the cyclotron, connected to the Doctor's TARDIS.

■ "I thought you said it [the TARDIS] was US?" asks Winser - dropping in military slang for 'UnServiceable'. ►

AXOS CALLING EARTH (AGAIN)

The Doctor has twice more found himself ensnared in Axos' claws...

In last month's Sixth Doctor audio adventure *The Feast of Axos* (Big Finish Productions, 2011), three British astronauts, on the orders of space tourism entrepreneur Campbell Irons, break through the time loop trapping Axos – and board it, in order to siphon its reserves of energy and beam its power back to Earth.

Written by Mike Maddox, the play has Axon Man actor Bernard Holley giving voice to Axos after 40 years.

And in last year's Eleventh Doctor comic strip *The Golden Ones* (**DWM**s 425-8, 2010), Axos – having broken out of its time loop some time in the past – embeds itself in modern-day Tokyo, where it uses a cartoon character named Goruda to push its 'brain tonic' down the gullets of the city's children; a tonic that increases the links between their neurons... and so turns them into Axons. The strip was written by Jonathan Morris and illustrated by Martin Geraghty.

WHERE ELSE HAVE I SEEN...?

PETER BATHURST
(1912-73)
Chinn

Other *Doctor Who* appearances *The Power of the Daleks* (1966) as Hensell. **TV appearances include** See *The Fact of Fiction: The Power of the Daleks* [**DWM** 420].

DONALD HEWLETT
(1922-)
Hardiman

TV appearances include *The Avengers: The Thirteenth Hole* (1966) as Captain 'Berty' Waversham; *It Ain't Half Hot Mum* (1974-81) as Colonel Charles Reynolds; *The New Avengers: Faces* (1976) as Torrance; *Come Back Mrs Noah* (1977-8) as Carstairs; *You Rang, M'Lord?* (1988-93) as Lord George Meldrum. **Film appearances include** *Carry on Behind* (1975) as The Dean.

KENNETH BENDA
(1902-78)
The Minister

TV appearances include *Adam Adamant Lives!: A Vintage Year for Scoundrels*/*A Slight Case of Reincarnation* (1966) as Sir James; *The Avengers: A Sense of History* (1966) as James Broom/*From Venus with Love* (1967) as Mansford; *The Prisoner: Free for All* (1967) as Supervisor; *Doomwatch: Without the Bomb* (1972) as Clive Hughes; *The Strange Case of the End of Civilization As We Know It* (1977) as M. **Film appearances include** *Scream and Scream Again* (1970) as Prof Kingsmill; *Horror Hospital* (1973) as Carter.

PAUL GRIST
Filer

TV appearances include *The Champions: The Ghost Plane* (1968) as Pilot; *Survivors: A Friend in Need* (1976) as Morris; *Blake's 7: Gambit* (1979) as Cevedic.

BERNARD HOLLEY
(1940-)
Axon Man

Other *Doctor Who* appearances *The Tomb of the Cybermen* (1967) as Peter Haydon; *The Feast of Axos* (Big Finish audio drama, 2011) as Voice of Axos. **TV appearances include** *Z Cars* (1967-1971) as PC Newcombe; *Out of the Unknown: 1+1=1.5* (1969) as TV Announcer; *Carry on Laughing!: The Sobbing Cavalier* (1975) as Captain; *The Phoenix and the Carpet* (1977) as Burglar; *The Gentle Touch* (1982-4)/*C.A.T.S. Eyes* (1985) as DI Mike Turnbull; *The Tripods* (1985) as Power Master.

TIM PIGOTT-SMITH
(1946-)
Captain Harker

Other *Doctor Who* appearances *The Masque of Mandragora* (1976) as Marco. **TV appearances include** *The Jewel in the Crown* (1984) as Captain Ronald Merrick; *Dr Terrible's House of Horrible: Voodoo Feet of Death* (2001) as Dr Lorimer Maitland. **Film appearances include** *Clash of the Titans* (1981) as Thallo; *V for Vendetta* (2006) as Creedy; *Quantum of Solace* (2008) as Foreign Secretary; *Alice in Wonderland* (2010) as Lord Ascot.

DAVID SAVILE
Winser

Other *Doctor Who* appearances *The War Games* (1969) as Lieutenant Carstairs; *The Five Doctors* (1983) as Colonel Crichton. **TV appearances include** *Out of the Unknown: The Counterfeit Man* (1965) as Gerry; *UFO: The Man Who Came Back* (1971) as Hospital Doctor; *Kinvig: The Mystery of Netta* (1981) as Anthony Jessop.

◄ **Meanwhile, the Master leaps aboard a UNIT lorry...**

■ Here, HAVOC stunt team member Jack Cooper doubled for Delgado – in a scene filmed at St Martin's Plain Camp, an army training ground at Shorncliffe, near Folkestone.

... and hypnotises its Driver (Nick Hobbs). The replicated Filer arrives in the Lab, and attempts to drag the Doctor away to Axos... but the real Filer intervenes. The Filers fight – and the replicant ends up in the cyclotron, reduced to a bubbling mass.

At UNIT HQ, the Master commands the Driver to get help to load the TARDIS aboard his lorry. In an office at Nuton, the Doctor tells the Brigadier and Jo about the fake Filer...

■ How did the Doctor and Filer manage to waltz into Hardiman's office (as the script tells us this is), to consult with Harker's prisoners? The discontinuity is down to a scene in the corridor outside being cut in post-, where Filer persuades Harker that he's a CIA officer come to interrogate the UNIT people. (Terrance Dicks reinstates all of this, plus the Doctor remonstrating with a sentry: 'Good heavens, man, I know the Brigadier's incommunicado. I'm incommunicado myself. There's no reason why we can't talk to each other.')

MAIN RESEARCH REACTOR

An Axon tries to get into the main reactor by sneaking in behind Doctor Who.

Filer informs them that the Master was inside Axos, too. Harker enters; he's been bugging their conversation. His orders are to confine the Doctor to the Lab. Meanwhile, the Master mesmerises one of UNIT's Radar Operators: "You have a top priority message to send to the United Nations..."

Alone in the Lab, the Doctor places the Axonite sample in the cyclotron, and activates the reactor. The sample bubbles as lightspeed is achieved, tripping an alarm. Simultaneously, the Eye of Axos reports an emergency: "Nutrition cycle prematurely activated. Immediate recovery essential."

Filer overpowers both Harker and a sentry.

■ There's a very noticeable 'scenery wobble' when Filer ejects Harker from Hardiman's office.

While the Brigadier returns to UNIT HQ, Filer and Jo make for the Lab, where the Doctor reports that the sample has absorbed the entire output of Nuton's Reactor One and is using it to grow. Winser arrives, and attempts to shut down the cyclotron – but is killed by a blue flash of energy.

■ In Dicks' text, Winser flings open the cyclotron doors – only to be sucked in and 'engulfed' by the ever-growing blob of Axonite: 'He vanished at once, totally absorbed by its seething mass.'

They're dealing with one single living creature, realises the Doctor: "Axonite was just the dormant state until I activated it." Jo shrieks a warning: a 'glob' of Axonite is rolling towards them...

■ Are we meant to assume that the 'Rolling Axon Glob' (as the script has it) used to be Winser? If not, where did it come from? Dicks' text clarifies the point: 'With a shattering crash, the huge blob of Axonite burst open the heavy plastic doors [of the cyclotron] and rolled slowly towards them like a giant boulder.' This accords with the stage directions in the script, where: 'the axonite glob [sic] bursts the viewing section open and spills out into the lab... its pseudopodia run towards them... tendrils and glob mixed up together'. Which is not *quite* the same as wedging an extra inside a painted sack and having him writhe about on the studio floor...

Axon Monsters burst into the Lab; the Doctor, Jo and Filer are trapped...

Stuntman Stuart Fell gets his Axon bootie fitted...

... and he's away!

'In an earlier draft the Minister told Chinn "the Soviets and Americans are holding a nuclear trigger to Britains' head".'

EPISODE THREE

FIRST BROADCAST: 27 March 1971

Struck by a tendril, Filer collapses. Three of the Monsters encircle the Doctor and Jo, and 'repersonalise', becoming humanoid Axons.

■ As scripted, the three Axons encircled the 'glob', which then became like them.

■ Jo has her back pressed against the cyclotron, beside the Doctor, as the Monsters approach; but in the next shot, where the Monsters link tendrils, she's suddenly shifted ahead of the Doctor.

■ "Take them to Axos," commands the voice of Axos. So, just as the Monsters managed to arrive at the Lab in the last episode seemingly without attracting the attention of either UNIT or the regular Army, the Axons escort the Doctor and Jo back to their ship without being spotted... how?

Calling UNIT HQ, the Brigadier is astonished to hear that a cable regarding Chinn's unilateral deal with the Axons has already been sent to Geneva. Confronted by Harker, the Brig suggests he contact his superiors.

At the Lab, the Axon Man tells Chinn and Hardiman that Winser was killed by a blast of radiation, while interfering with the structure of Axonite.

■ The 1 November script had Chinn suggesting that Winser was killed trying to stop the missing Doctor's 'sabotage' of the cyclotron.

Meanwhile, the Doctor and Jo are held in the Axos Cell...

■ As scripted, they were trapped by 'slimy' tendrils – which became claws only at a later stage.

Harker and the Brig arrive at the Lab, and find the comatose Filer is discovered and taken to the Medical Wing.

■ In the 1 November script, the Brigadier prevented the Axons from removing the KOd Filer to Axos for 'treatment'.

The Man returns to Axos, where he tells the Doctor and Jo that once Axonite is spread across the entire planet, the nutrition cycle will begin: "Earth will be sucked dry!"

■ There's an awkward narrative jump here: the Doctor and Jo are released from the Axos Cell and taken to consult the Eye, without explanation.

Harker tells Chinn that the Ministry has instructed him to hand over command to the Brigadier. By 'visiphone', the Minister tells Chinn that, following a security leak, the United Nations is demanding worldwide distribution of Axonite. Chinn is to arrange air transport immediately...

■ The stakes were significantly higher in the 1 November draft, in which the Minister told Chinn that: 'the Soviets and Americans are holding a nuclear trigger to Britain's head... we face the threat of nuclear attack'!

The TARDIS is brought into Nuton, and installed in the Lab. Masquerading as a senior officer, the Master sends Benton and two sentries away. He uses a sonic device to break into the TARDIS, but is appalled to discover the console part-dismantled: "What a botch-up!"

■ The full TARDIS interior hadn't been seen on screen since *The War Games* (1969). *The Claws of Axos*' designer Kenneth Sharp refurbished the console, after its appearance in *Inferno* (1970).

Meanwhile, the Doctor is being interrogated by Axos, which seeks to dredge the secret of time travel from his blocked memory, so it might expand its feeding range.

■ A bizarre plotting anomaly: since Axos has held both the Master, and his TARDIS, for some time prior to Episode One... why go to the trouble of dredging the secret of time travel from the (blocked) memory of the Doctor? One might presume that the Master had promised that Axos could drain the Doctor's mind instead of his, in exchange for leading Axos to Earth... were it not for an exchange in Episode Two, in which it's established that the Master has deliberately kept the fact that the Doctor is a Time Lord from Axos. (Which itself begs another 'Why?')

When he refuses to co-operate, Axos has Jo aged to an old crone (Mildred Brown) before his eyes. "You cannot defy the laws of time," protests the Doctor. "Give me a chance and I'll prove it to you." Axos relents, restoring Jo. The Doctor thinks the necessary equation...

■ Baker and Martin intended tendrils from the base of the Eye to attach themselves to the Doctor's temples here, looking like they've 'grown into his skull'.

The power required is far in excess of Axos' total power capacity – but not when the full output of the Nuton complex is added.

At Nuton, Chinn confirms to the Man that Axonite consignments are en route to every major capital and scientific establishment in the world...

■ Ten units go to both Cape Kennedy and Baikonur – presumably to Kennedy's equivalent Cosmodrome, the Soviet space launch facility now situated in Kazakhstan; and a further five go to Lop Nur, in China – again, presumably to the nuclear test site established there in 1959.

The Man receives orders to enter the main reactor and establish a link to transmit power. He leaves.

The Brigadier consults with the recovering Filer – but catches sight of the 'depersonalising' Man on his way back to the office. Transformed into a full Axon Monster, the creature kills three UNIT soldiers before entering the Main Research Reactor.

■ This sequence was filmed inside the grounds of Dungeness station itself, on Friday 8 January 1971. In Dicks' retelling, the Brigadier stops a fleeing sentry short, who points him towards the Reactor. The Brig sprints inside – only to see the Monster crouched by a lead-lined door: 'The Brigadier was

The Axons distract the Doctor and Jo...

... while the Master sneaks into the TARDIS

Poor Jo is aged into a miserable old woman.

Axos attacks!

The Brigadier: eagerly on the look-out for something to blow up.

◄ just in time to see the door fly open, there was a glare of light... and the Axon disappeared.'

The Brig goes to the Lab, where Hardiman confirms that the reactor readings have increased. From the Lab's 'control box', Yates spots the Master exiting the TARDIS, which he's been struggling to make operational. The Master is arrested and handcuffed – but then Hardiman reports that the reactors could go critical at any moment. In exchange for his freedom, the Master proposes stacking up "as much power as the TARDIS will take," then boosting it back through the cyclotron – so Axos will receive a devastating surge of power.

■ "I suppose you can take the normal precautions against nuclear blast," says the Master, "like, er, sticky tape on the windows, that sort of thing?" Ridiculous! At the time of *The Claws of Axos*' production, the latest Home Office advice in the likelihood of a nuclear attack was *actually* [a] to whitewash one's windows (to deflect the heat of the blast); then [b] to draw one's curtains and lower one's blinds (to minimise the danger from flying glass). These handy hints can be gleaned from viewing *Civil Defence Information: Bulletin No. 4* (1964) at *www.youtube.com/watch?v=ehWQUZmHxIc&feature=related*

The power being transmitted to Axos begins to fall – enabling the Doctor to go in search of Jo, and free her from the Cell.

■ As Jo stands up, she gives the watching world a flash of her purple pants. (They'd Paintbox that out nowadays.)

In the Lab, the Master is ready to activate the power surge – but the Doctor and Jo will die with Axos. The Brig looks away, the Master pulls the handle – and Axos convulses.

EPISODE FOUR

FIRST BROADCAST: 3 April 1971

Jo freaks out as she and the Doctor fight their way through Axos. The Doctor slaps her face...

■ It's the 1970s, so a well-timed slap is just the thing to calm down an hysterical woman. Alas.

... then explains that the power surge has created an electrical storm in Axos' brain – "and we're going right through the centre of the trauma!"

■ Pertwee pronounces the word 'traow'-ma.

■ Baker and Martin envisaged the Doctor and Jo's escape from Axos as 'similar to the "trip" sequence in *2001*' – meaning, presumably, the closing scenes of the film *2001: A Space Odyssey* (1968), in which a pod containing astronaut Dr Bowman (Keir Dullea) is projected, at vast speed, along a kaleidoscopic space tunnel.

He poses her mathematical puzzles to force her to concentrate; soon, they stagger out of Axos' mouth.

Back at the Lab, Hardiman reports that Axos has reversed the power flow: "They're feeding it back at us!" Hardiman orders everyone up to the control box, then attempts to disconnect the accelerator. He removes one cable – but sparks from the second blast him backwards out of the cyclotron, killing him.

■ HAVOC's Jack Cooper stood in for Hardiman here – hence Hardiman dons a hood beforehand!

The Master makes a break for the TARDIS – but finds his way blocked by the Doctor.

Later, in the Nuton office, the Doctor reports that "The claws of Axos are already deeply embedded in the Earth's carcass..."

■ ... hence the title, changed from *The Vampire from Space* midway through recording. It's possible that the horror associations of the word 'vampire' led to a rethink in the light of *Terror of the Autons*' critical reception – but isn't it equally possible that, with the next adventure along bearing the title *Colony in Space* (1971), the repetition of 'Space' was the problem?

He orders a Technician (Royston Farrell) to commandeer the computer banks so he might make some complex calculations...

■ Terrance Dicks gives the Technician's role to Ericson – 'a balding unobtrusive man who'd been Hardiman's assistant, and was now considerably alarmed to find himself in full charge'.

... asks the Brigadier to "set up a constant watch on that spacedome" ...

■ This, the only dialogue reference to a 'Spacedome', seems to have accidentally crossed over from the stage directions!

... then persuades Filer to hand over the Master to him. As the Doctor and the Master set to work in the Lab, Filer voices his concerns about this turn of events to Jo...

■ "You've got your man," Jo tells Filer. "Oh, sure," he replies. "Bill Filer of the New York Mounted Police..." The dialogue refers to the popular expression, 'The Mounties [*ie*, the Royal Canadian Mounted Police] always get their man.' But hang on! Filer's from Washington, not New York...!

In the TARDIS, the Doctor admits to the Master that he has no "marvellous scheme" – and proposes an alliance: "... if you mend the TARDIS, we can both escape." The Master accepts, producing the trigger mechanism from the light accelerator – to compensate for the deficient dematerialisation circuit. He begins his repairs...

■ The TARDIS doors refuse to close completely after the two Time Lords make their entrance.

With distribution of Axonite complete, Axos begins to rise out of the shingle.

■ In a significant sequence excised from the script, Chinn proposes a nuclear strike on Axos – an idea dismissed by the Doctor: 'You don't kill a vulture by feeding it meat.' A teleprinter message relayed the news that: 'PLANE CARRYING AXONITE CRASHED WASHINGTON THIS A.M. SUBSEQUENT EXPLOSION DESTROYED PENTAGON...' (Shades of 9/11 again!) Making a paper plane from one of Chinn's documents, the Doctor mused 'It's a matter of time' – and made his plane fly a loop...

■ With an unlimited budget, the Target text is free to elaborate on the activation of the nutrition cycle: 'All over the world, scientists watched in horror as the Axonite they were studying began to *grow*... soon it was smashing its way out of their laboratories and destroying all in its path.'

Driving back to the Complex, Yates' and Benton's Land Rover is attacked by hordes of Axon Monsters...

■ This action sequence, filmed at St Martin's Plain Camp, is intercut with a number of studio shots aboard the Land Rover. Although it's not necessarily the case, it's usually assumed that (as with the shots of the interior of Filer's car in Episode One), the blueish backing to these scenes was intended as a key for an electronic background – but what that background might have been, and why it wasn't overlaid at the time, remains unclear.

They abandon the vehicle after throwing a grenade inside it...

Returning to the TARDIS with a printout of course co-ordinates, the Doctor confesses to Filer that he and the Master are leaving – and uses the Master's laser gun to blast Filer's pistol from his hand. He boards the TARDIS, and soon dematerialises his ship.

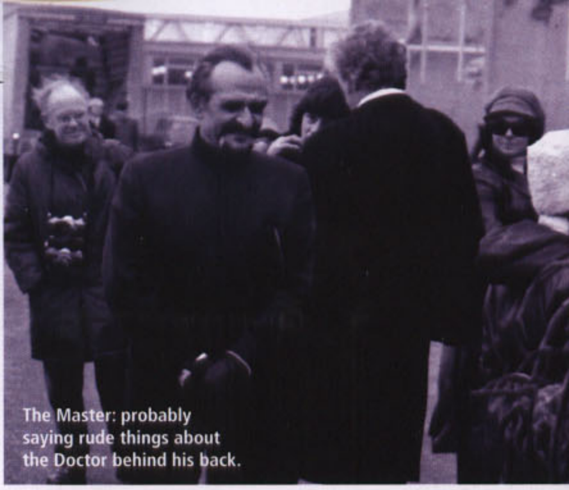
■ In fact, this is the first time both Jo and the Brigadier have seen the TARDIS proper dematerialise: it was (temporarily) invisible when the Brig first watched the Doctor depart Earth in *The Invasion* (1968); and since *Spearhead from Space*, the Ship's been 'US'!

Yates bursts into the Lab, warning that the Complex is being over-run...

The Doctor materialises his TARDIS sooner than the Master expects; to his surprise, they step out into Axos... beside the Master's TARDIS.

■ Described as a 'round, organic-looking object' in the *Vampire from Space* scene breakdowns, and a 'plain white dome' in the scripts, the Master's TARDIS ended up resembling a Portaloo.

The Doctor makes an offer to the Eye: that they "join forces against the High Council of the Time Lords." If they link their drive systems, "Axos will become a TARDIS, and the TARDIS will become a part of Axos."


The Master: probably saying rude things about the Doctor behind his back.

FURTHER INFO

DVD
COMPANY 2|entertain
YEAR 2005
CAT NO BBCDVD 1354
AVAILABILITY Deleted

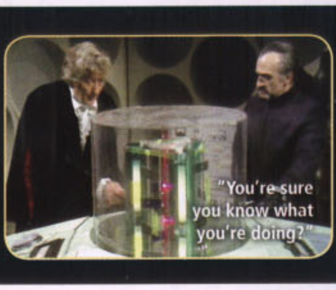
VHS
COMPANY BBC Video
YEAR 1992
CAT NO BBCV 4742
AVAILABILITY Deleted

NOVEL
COMPANY Wyndham Publications Ltd/Target Books
YEAR 1977
BOOK NO 10
AUTHOR Terrance Dicks
AVAILABILITY Out of print

Best of enemies! With an Axon creeping into shot in the background.

"Trippy!"

Axos has no time for the Green Cross code.



"You're sure you know what you're doing?"

The Doctor: galactic yo-yo champion.

'The Doctor and Jo's escape from Axos was envisaged as similar to the "trip" sequence in *2001: A Space Odyssey*.'

■ In the scripts, Axon tendrils grow over the TARDIS to mark the completion of the Doctor's deal – and two Axons escort the Time Lords inside.

■ Dicks' novelisation has the Doctor declaring: 'I mean to take my revenge on those who exiled me – by destroying their planet.' Whereupon the Master looks at the Doctor: 'in horror. Clearly the fellow's exile had affected his brain. An attack on the Time Lords themselves was beyond even the Master's audacity...'

Axos burns a hole through the blast doors sealing off the Lab, and sends a spark of energy through – causing the light accelerator to become energised.

The Doctor connects an Axon tendril to the TARDIS console – but the Master realises that he's set their course into a time loop. He rushes out to warn Axos, then runs into his own TARDIS.

Axon Monsters burst into the Lab, slaughtering UNIT soldiers left, right and centre...

■ Here, the TARDIS is clearly visible through the cyclotron – despite its having departed the Lab some time before!

Jo panics... but then Axos dematerialises, and the Monsters vanish with it.

Axos flies on, trapped in a time loop. Axon Monsters pin the Doctor to the TARDIS console, but he manages to reach out and dematerialise the TARDIS.

In the Lab, the Technician warns that the light accelerator is still building up to critical. Nuton is evacuated; moments after, the TARDIS materialises. The Doctor steps out – and the roof caves in.

Jo, Chinn and the Brigadier take cover beyond the Nuton perimeter – and watch as part of the Complex explodes.

■ Back in Episode Three, Hardiman warned the Brigadier that 'if this place [Nuton] goes up, thousands of lives will go with it. It only wants a chain reaction for the whole place to become a gigantic nuclear bomb...' It's not entirely clear, but since much of Nuton – not to mention south-east England – remains intact after this explosion, we have to assume that only the cyclotron goes *woof!* here. Moreover: Nuton is said to be operational again in Episode Four of *The Dæmons* (1971) – just two serials down the line!

The party makes its way back to the devastated buildings... where the TARDIS materialises amid the debris.

Later, in the blown-out office, the Doctor explains Axos' fate to the Brigadier, Filer, Chinn and Jo. When the TARDIS broke free, however, the Doctor didn't return to Earth of his own accord: "Obviously, the Time Lords have programmed the TARDIS always to return to Earth. It seems that I'm some kind of a galactic yo-yo!"

■ The Target text extends this final scene, with the Doctor telling Jo how he 'didn't dare' let on regarding his bogus deal with the Master ('It was just because all your reactions were genuine that the Master was finally convinced'), while Benton supervises the TARDIS' recovery from the rubble. Chinn, meanwhile, is 'already safely back in Whitehall, explaining to the Minister how *his* genius had solved the problem...'

■ However, according to the novel *Doctor Who: Who Killed Kennedy*, an exposé of the UNIT years by 'James Stevens' and David Bishop (Virgin Publishing, 1996), the Minister's wrath was, after all, visited on Chinn: 'Nuton was within minutes of going critical and most of the Home Counties would have been utterly irradiated... Considering the number of Tory voters that would have vaporized, you can understand the Minister's irritation.' The official investigation, it's said, 'laid the blame for the whole fiasco firmly at the door of Horatio Chinn'. Early retirement beckoned... DWM

DWM's Toby and Johnny tackle the big issues and tiny niggles gripping fandom. But who do *you* agree with?

Should *Doctor Who* avoid replaying past glories? Or is its rich history a vital part of its appeal?

HERE'S TO THE FUTURE

TOBY HADOKE SAYS:

Can't we just forget about continuity for a bit? It only causes trouble. *Doctor Who* is a great big programme with infinite possibilities; it's exciting, witty, clever, bold and silly, and quite unlike anything else on telly. This is because it is a work of fiction written by creative minds. It is not a dry, linear catalogue of familiar things, all planned and tallied from the outset, easy to follow and in a sensible order. That's a shopping list. People don't look at one of those for entertainment. If one bit of the whole 50-year-long mosaic of the entire series doesn't quite tally with another, should I really care? Maybe I shouldn't, but I'm a *Doctor Who* fan, and for me, continuity is like a drug. I think I like it, but when I get my fix it's never quite satisfying enough. Yay, the Sontarans are back (oh – too many fingers). Huzzah, it's the junkyard from the very first episode (curses – they've spelt 'Foreman' wrong). Yippee, they've got the same actor to play the Cybercontroller (knickers – he's the walking, talking answer to a bakery-related question often asked by football fans using the medium of song).

I'm not advocating deliberately flouting the show's past, but note how the highly-regarded *The Deadly Assassin* has recovered from the fan ire that greeted its initial continuity-busting airing (and I bet no-one will mind if its 12-regenerations line is contradicted in a few years' time). Even the seismic half-human revelation from the TV Movie has been overcome simply by us, um, not really talking about it much and pretending it didn't happen.

Doctor Who has always been a hotch-potch; most of its writers ignorant of the minutiae of previous adventures. Must they sacrifice a killer story idea if it contradicts a line from Episode 3 of *The Savages*? Yes, I punched the air when the Macra arrived in *Gridlock*, but they weren't really needed (especially as the essence of their villainy – as mind controlling propagandists – had been completely removed). Examined in story context, they become merely a visceral hit for those who mainline on the arcane.

In the 1980s, overused, inaccurate continuity annoyed the very people it was there to serve ("The tombs didn't look like the tombs in *Tomb!*") and turned off the general public ("Next on BBC1, a sequel to something that hasn't been seen since 1967 and doesn't exist anymore – enjoy!").

In 2005, with the show huge and popular, continuity references were welcome nods to reward those of us who'd been fans when everyone said it was rubbish. But soft continuity leads to hard continuity, and the finale of *Journey's End* overdosed so much it felt the need to explain why Gwen from *Torchwood* looks a bit like Gwyneth from *The Unquiet Dead*. Thank God this never happened in the Pertwee era – "So Guard Captain played by Terry Walsh, do you come from a long line of people who were prone to falling off ladders?"

"What? *The War Games*? Let's not go there..." Goth brushes his past under the carpet.

For our own good, and that of the show, we need to avoid excessive doses of continuity. It may give us a vicarious thrill, a fleeting high – but so do whisky and smoking and cheese. They make us feel temporarily good, but have the opposite effect on our health in the long run. I therefore advocate a dose of continuity cold turkey (and, no, I don't mean a story about the corpse of the Krafaysis).

> **"Continuity is like a drug. I think I like it, but when I get my fix it's never quite satisfying enough."**

So apart from a line here or a reference there, how about this: just for a year, a show that doesn't contradict its past, but has enough confidence in its own identity to stop referring to it, and to be brand new?

If you disagree with this, would it help if I said that the series had done the same thing 35 years ago and this year could be a sequel to what they did then? No? Okay, then, if you like some of what I've written, but some bits don't fit in with what your picture of what *Doctor Who* is, then just enjoy this for what it is and ignore the bits you don't like.

It's much less stressful that way.

"Where next, Pond?"

KISSES TO THE PAST

JOHNNY CANDON SAYS:

Why are you going to tune into the new series of *Doctor Who*? Yes, sure, there's a basic appeal to a series about a heroic lunatic and his brave friends who travel through time and space in a box righting wrongs. You *can* sit down and enjoy an episode armed with just that information. But how many people come to it completely cold? Regardless of whether they're fans or not, most people know what *Doctor Who* is; and have their own perspective and precious memories of the show.

Doctor Who has a vast, fantastic mythology that begs to be mined. It doesn't have to be every week, but the return of a villain, be it front and centre Davros in *The Stolen Earth* or a cheeky cameo by the Macra in *Gridlock* is not only a reward to the long term fans who kept the show alive and fizzing in their imaginations during the wilderness years, but also lets new fans know that there is already a massive world of *Doctor Who* for them to seek out and explore. So you thought the Master was evil in *Last of the Time Lords*?! Check him out summoning the Devil! Or all mad and crispy in *The Deadly Assassin*! New stories can feed the old as well as vice versa, and so long as the references and returning characters are used sparingly, then everyone wins.

"Oi. *I'm* the one who always *dresses* for the occasion."

In the 1980s, it's true, *Doctor Who* became increasingly self-referential – looking to its past to score a few ratings points when it would perhaps have been better served looking to its future. Of course it was a thrill to see the Cybermen back again. But in a story that is a direct sequel to one screened nearly 20 years previously? But, that isn't continuity's *fault*, it's just a bad way to tell a story. But the sort of references we get now, since the show returned, are in no way alienating or exclusive. Who didn't grin like a loon when the Nestene in *Rose* gave a lovely, growly "Time Looorrrd!" or jump around the front room when we saw the beautifully-displayed Cyberman head in *Dalek*? Continuity references both, but in no way distracting for new viewers, and, more importantly, concrete affirmation – a mission statement – that this is exactly the same *Doctor Who* that began back in 1963.

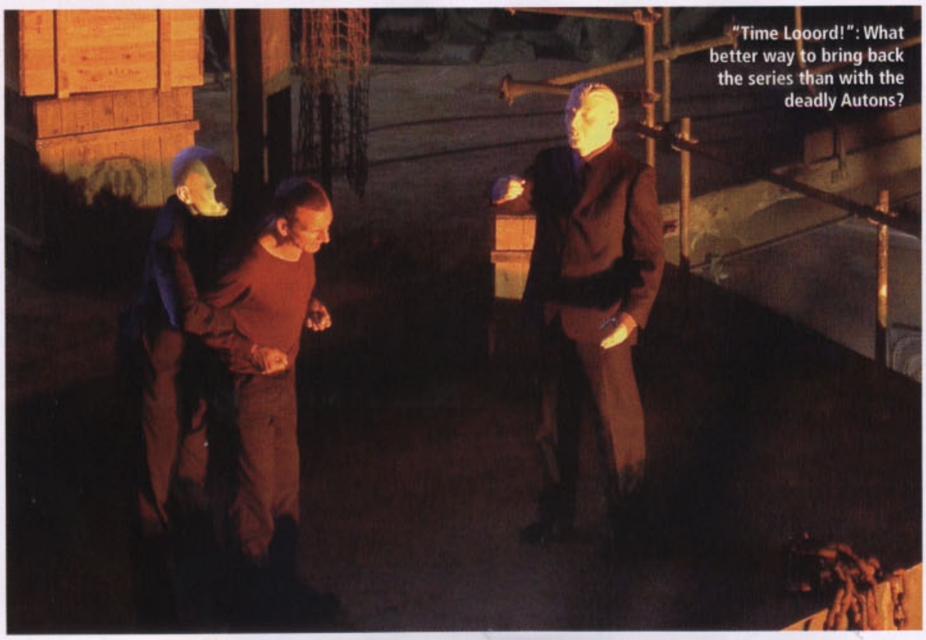
"Goodness me! So there are five of me now!"

Let's be honest. As fans, we like ticking our boxes, making our lists and filling in gaps. When the First Doctor exclaimed in *The Five Doctors*, "So there are five of me now," I nearly fell off my chair shouting "Yes!!! Suck on *that, The Brain of Morbius*!" The return of old monsters, references to old stories, even the continuity errors Toby mentions, all spark creativity! The internet is full of fan fiction that has the sole purpose of resolving those tiny niggles. Some of it is dreadful of course, but what it *has* done is fire the imagination! People have sat down and written actual stories about their favourite monsters! How brilliant is that?! So you say the Sontarans have too many fingers? Well, they're from a different hatchery where the cloning information has been corrupted. What's that? They've spelt Foreman wrong on the gates to 76 Totters Lane? That's because the gate was repainted by a careless sign painter in between stories.

"References to the past are an affirmation that this is the same series that began back in 1963..."

Overuse of continuity references would be a bad thing. But it just doesn't happen now. Not like it used to. The continuity nods that we get now are little treats, a reassurance that the show will deliver, just like it always has, and always will. They *could* try to avoid *any* reference to its past for an entire series... but what would be the point? Mentioning what has gone before in no way implies that the show has lost confidence in itself, rather that it's incredibly and deservedly proud of what it's achieved as it approaches its first half century! A good continuity reference is a little peck on the cheek to whoever gets it, and not even noticed by those who don't. Long may they... um... keep happening.

To finish, that comment on poor old Michael Kilgarriff's waistline in *Attack of the Cybermen*?! Toby, for shame. It's easily explained. I reckon he was the Cyberman given the job of looking into all those well-prepared meals the Fifth Doctor kept harping on about. **DWM**



"Time Looord!": What better way to bring back the series than with the deadly Autons?

HAVE YOUR SAY!

You've read what our columnists have had to say – so what do YOU think? Are things better when we throw continuity out of the window? Or should we embrace the series' rich history? You can make your voice heard if you register your vote on our Facebook page. Just 'like' the page, visit the polls section, and you can have your say!

www.facebook.com/doctorwhomagazine

You might have your own ideas about how continuity affects the series – and if so why not write in to *Galaxy Forum* (see page 12), email us at *dwm@panini.co.uk*, or send us a message via Facebook or Twitter.

In issue 430 we asked whether you thought Patrick Troughton or Tom Baker was the most influential actor to play the Doctor. It turns out that you feel there's a stronger case for the loveable Second Doctor:

I SHOULD LIKE A PAT LIKE THAT... 60%

IT'S ALL ABOUT BAKER... 40%

Teenage

"These days young people can do more sooner. But what you *can't* do is send a script in to *Doctor Who* on spec and get it read..."

Dream

Devoted fan Andrew Smith was *Doctor Who*'s youngest ever writer ever when he scripted *Full Circle* in 1980. We find out how this came about, and what Andrew's been doing since...

Interview by BENJAMIN COOK

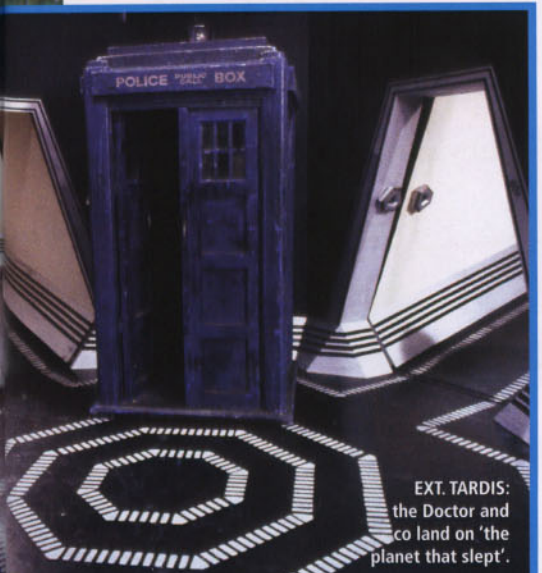
This is the story of Andrew Smith, a 17-year-old *Doctor Who* fan who fulfilled his lifelong ambition to write for the show, becoming the youngest person ever to do so, before or since. This is the story of how he dropped out of university, where he was reading Law, to pursue a career as a television scriptwriter, and how, after four years of steady commissions, he packed it all in to join the Metropolitan Police. This is the story of how, last October, having climbed the ranks to Chief Inspector, travelled the world, and saved countless lives, Andrew returned to the *Doctor Who* fold, for the first time in 30 years, with brand new adventures to tell.

This is a pretty awesome story.

I meet Andrew - now 48, and one of the few *Doctor Who* television writers that **DWM** has never interviewed before - on a cold Thursday evening in Croydon, South London. We head for the warming glow of a Spanish restaurant, where we order some tapas, wine, and more tapas (there's a two-for-one deal on, so we go a bit mental), and settle down for a chat. "I remember seeing the *Doctor Who* titles with my name on - 'by Andrew Smith' - come up on screen for the very first time. I had the biggest, broadest smile on my face." He does now, too, recounting it. "Some moments in life..."

In 1980, Andrew got to write for his hero: Tom Baker.

A *Doctor Who* fan since the Patrick Troughton era ("I remember the Yetis on the Underground, and one of my very first nightmares was about Quarks"), Andrew was commissioned, in February 1980, to write *Full Circle*, the first of a loosely-connected trilogy of Season Eighteen stories - along with Terrance Dicks' *State of Decay*, and Stephen Gallagher's *Warriors' Gate* - set in the pocket dimension of E-Space. "I actually knew, when I signed the contract, that it was invalid," he reveals. "You had to be 18, and I was still 17... but it would have been silly to point that out, wouldn't it?"



EXT. TARDIS: the Doctor and co land on 'the planet that slept'.

Andrew had been writing stories since he was seven. He was 14 when he started sending them in to the *Doctor Who* production office. "I just thought, I'll send one in and see if they want to make it. Yes, because Robert Holmes was script editor." In an interview with the *Daily Express* at the time, Holmes claimed that *Doctor Who* was "geared to the intelligent 14-year-old." To all intents and purposes, this was Andrew. "I was never aware of my age," he tells me. "I think I feel about the same age now. I'm 48, but I feel about the same as I did at 23."

Holmes encouraged Andrew to keep writing, as did Holmes' successor as script editor, Anthony Read. "These days, I think young people can do more sooner," says Andrew, "but what you can't do is send in a script to *Doctor Who* on spec and get it read. I sent in one to Anthony Read called *The Secret of Cassius*, which he sent back covered in handwritten notes. I was impressed that he'd taken the time. They were comprehensive notes."

Andrew recalls little about *The Secret of Cassius*, except that it began with "a spacecraft approaching Pluto, which it turned out had an atmosphere. Anthony Read had written, 'Good hook!' There was another bit where I referred to the Doctor lying to Sutekh [*Pyramids of Mars*, 1975] about the isomorphic controls on the TARDIS, and Anthony had written, 'Ah ha, so you're a fan.' I thought, oh God, I'm rumbled.

"Later, I learnt from Chris Bidmead [script editor, 1980-81] that I'd been flagged up by Robert Holmes to Anthony Read, and by Anthony Read to Douglas Adams [script editor, 1979-80], and by Douglas Adams to Chris as someone to watch. I'm not sure what convinced Chris to eventually give me the job. Many years later, he told me it was because he didn't have any other scripts."

He was joking, right?

Andrew shrugs. "I'll take advantage of any situation."

In 1980, Andrew was living with his mum and step-dad in Rutherglen, Glasgow, where he'd resided for most of his life, bar a couple of years in Blackpool from the age of two, after his parents divorced. When 16-year-old Andrew sent in his outline for *The Planet that Slept* (the story that became *Full Circle*), Douglas Adams was still script editor, and he invited the teenager down to London ("It was the first time I'd been on a plane," remembers Andrew) to watch the recording of 1979 serial *The Creature from the Pit*.

"Douglas Adams bought me my first alcoholic drink," says Andrew, with a note of considerable pride in his voice. "It was a pint of lager that I couldn't finish. We were stood at the bar in BBC TV Centre, and Douglas said, 'What would you like to drink?' I didn't know. I said, 'What have they got?' 'Would you like a lager?' said Douglas. 'Um. Yeah, okay, lager,' I said. It was served in one of those dimpled jugs. I left half of it."

Did watching his favourite show being made ruin any of the magic for Andrew?

"No, because I'd always been interested in the technical side of it. I was a fan of the stories, but I had a huge appetite for how it was made as well. I was down on the set most of the time, but I was up in the control gallery when they were setting up the scene with Geoffrey Bayldon [Organon], Tom Baker, and Erato, the creature. The infamous bit."

A few months later, Andrew returned to London, to meet Bidmead and new producer John Nathan-Turner. "Chris had told that me that they would give me some pointers about how to get into TV. I had no expectation that I was going to write for the series at all, but suddenly, in this meeting, they were telling me that they were going to commission me for a first episode and see how it went. I couldn't believe it."

Before then, Andrew's only professional writing work was a sketch on Radio 4's satirical current affairs show *Week Ending...*, when he was 14. "I wrote four sketches, sent them in, and only found out that one had been accepted when I was listening to the show and suddenly heard David Jason speaking my words! That was one of those dancing-around-the-room moments. The next was probably the phone call from Chris saying, 'We like your script for the first episode. Can we have another three, please?'"

What did that *Doctor Who* commission mean to Andrew? Up to that point, did he even know he was any good?

"No. Getting that commission - when someone says, 'We like this, and we want to make it' - is so important. I found that even when I came back ►

DOCTOR WHO
THE INVASION OF E-SPACE

Back for more! Andrew with the stars of his 2010 *Doctor Who* audio *The Invasion of E-Space*.

recently to do *The Invasion of E-Space*." This is Andrew's *Companion Chronicles* audiobook, read by Romana actress Lalla Ward, and released by Big Finish last October. "I didn't know what the reaction to it was going to be," says Andrew. "I'd read back the script and think, this is really good. Then I'd read it back another day and think, oh God, what have I done? To make a career out of writing, you need real self-confidence - even arrogance, to a degree - to think that you can do it and keep delivering. That's difficult."

Talking of "difficult", I wonder what Andrew made of *Doctor Who* star Tom Baker, who thunders his way through *Full Circle* like a bad-tempered Mandrel.

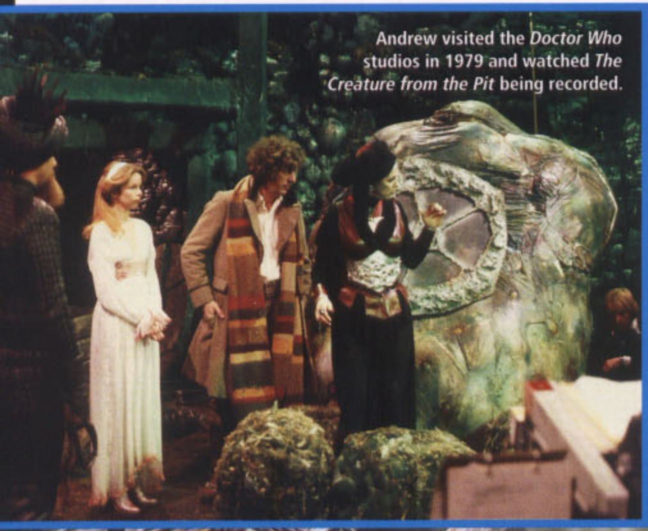
"Before I came down to London for the readthrough, Chris phoned me up and said, 'Can I ask you to do me a favour?' I said, 'What?' He said, 'At readthroughs, Tom tends to be really very disparaging of the script. He'll tear it to pieces, verbally. Can you *not* punch him in the face?'" Andrew leans back in his chair, laughing. "In the event, Tom was fine."

Maybe he knew you were a fan.

"I kind of bridled a little bit at being labelled a fan. I was starting out on a writing career, and I didn't *want* to be labelled as a *Doctor Who* fan, like I'd won a competition. I did everything I could to avoid being regarded as a fan, whereas nowadays every writer on the show sings it from the hilltops."

F*ull Circle* began filming in July 1980, with three days at Black Park, Buckinghamshire ("I think the Sunday of that week was my eighteenth birthday," considers Andrew), which was standing in for the swampy, overgrown planet of Alzarius. Meanwhile, the writer was "delighted" by the standard of guest cast. "Richard Willis [Varsh] I knew from *The Feathered Serpent* [ITV, 1976-78], which also starred Patrick Troughton. And George Baker [Login] - I mean, the joy of seeing such names that had been cast. George made a point of speaking to me, and encouraging me. We had some really good chats. Such a nice guy."

But of series regular Lalla Ward: "She seemed a bit aloof, to be honest. I was quite intimidated by Lalla. Having met her again recently at the recording of *The Invasion of E-Space*, she still has that air about her. She has a presence. It's hard to put your finger on it. But I wasn't really nervous of her. The only time my legs went wobbly was when I met Janet Fielding [Tegan, 1981-84]. Eric Saward [script editor, 1982-86] invited me to the filming of *Resurrection of the Daleks* [1984], and that's when I was introduced to Janet. There were only two companions that I ever had a crush on: one was Katy Manning [Jo, 1971-73], and the other was Janet."



Andrew visited the *Doctor Who* studios in 1979 and watched *The Creature from the Pit* being recorded.

"I don't like to bear a grudge, but I read Matthew Waterhouse's book and was very annoyed."

I interviewed Janet for **DWM** 431, I tell Andrew.

He smiles. "I know. She made some comments about Matthew, didn't she?" Matthew Waterhouse played pyjama-clad Adric, the Alzarian boy genius and all-round gooseberry that Andrew was tasked with introducing in *Full Circle*. In the final episode, Adric stowed away aboard the TARDIS, where he'd hang around like a stale Christmas Pudding for another year-and-a-half, before dying gracelessly in 1982 serial *Earthshock* as he tried - and failed - to stop a Cyberman-controlled freighter from colliding with Cretaceous Earth, curing the planet of its dinosaur infestation.

"I had absolutely no idea that the character was so vilified," professes Andrew, "until I watched the *Earthshock* DVD. The first sign on that was this short animated film, where a claymation Adric lands on Earth, rolls into a cave, and is eaten by a dinosaur. The closing-title credits list Adric as

having been played by 'A LUMP OF CLAY'. Ohh dear."

In **DWM** 405, in his review of *The E-Space Trilogy* DVD box set, Gary Gillatt labelled *Full Circle* 'a little gem', but said of Waterhouse's performance: 'Let's not beat about the bush. He's terrible. You'd happily take any of the Outlers as the new companion before Adric. Even the one who doesn't get a line and just has to convey "resolute" in the background. For a story about evolution, it's entirely wrong that Adric should live when his brother, Varsh, dies.' So was Matthew's interpretation of Adric anything like how Andrew had envisaged the character?

"Not how he was dressed, no," he replies. "Except, I'm being flippant. I don't have a problem with the costume he was wearing. It fitted him, didn't it?" Well, yes. Several black-and-white photographs exist of Matthew and Andrew together on the Starliner set, both aged 18 and posing awkwardly like teenagers do, especially if they're teenagers wearing pyjamas in a TV studio and fondling a microscope, or if they're standing next to someone wearing pyjamas in a TV studio and fondling a microscope. "Going forward, it was a little unfortunate that Adric seemed to be dressed like that *wherever* he went. That was weird."

He remembers the "A4 piece of paper" on which was written Nathan-Turner and Bidmead's outline for the character: "It said that Adric was a member of a street gang. That's where the Outlers came from. 'His brother gives up his life to save the Doctor and Romana.' That isn't quite what happens in *Full Circle*, although Varsh does die. Adric's mathematical aptitude wasn't in the outline; it just said that he'd had a 'superior education', I think. I had the idea that he'd have his blue badge for mathematics – and the Outlers would have their 'badge', which was the marsh-reed belt. I was quite pleased with that.

"The thrust of the story actually changed a fair bit from my initial storyline, although we kept the basic premise. In the storyline, it was about a ship that had *just* crashed. In the finished story, the ship had been there for generations, and there was this community, and Adric was part of this community. But the character was very inconsistent [over subsequent serials]. He became this mathematical genius, which he was never meant to be. He was good at maths in a small community, that's all."

It's interesting, because after *Full Circle*, perhaps not many other writers really 'got' Adric.

Andrew nods. "I think that's Matthew's best performance as well. In *State of Decay*, he's more like his description on that sheet of A4. I kind of corrupted that for the character that appears in *Full Circle*. In *State of Decay*, he's more 'What's in it for me?' – which is a very out-of-character thing for him to ask after what happens in *Full Circle*."

In 2010, Hirst Books published Matthew's *Doctor Who* memoirs, titled *Blue Box Boy*. Last issue, Janet Fielding said of the book: "I bet it's odd. That goes without saying." It's written in the third person, I told her. "He's ghosted his own autobiography?! I think we've just got to the nub of why the boy's a bit strange," she concluded. "He was strange back then, too."

Andrew says: "I don't like to bear a grudge against Matthew, but I've read *Blue Box Boy*, and there were bits of the book that annoyed me, too. Yeah. I was very annoyed."

Recalling *Full Circle* – and its director, Peter Grimwade – in *Blue Box Boy*, Matthew writes: 'Tom Baker and Peter Grimwade would not stop going on about how awful the script was. This got a bit dreary after a while. "How they can produce this garbage by this *child*," spat Peter, "is beyond me! There are countless good writers who can't get their work produced and they commission this bilge!"' Although Matthew admits that his 18-year-old self 'felt embarrassed' by Baker and Grimwade's comments, because Andrew 'could hardly be accused of forcing the script on anyone', he does suggest that the *Full Circle* script 'had been heavily reworked by Christopher, so it was not exactly Andrew's material in its final form.'

"Of course it was a collaborative thing," Andrew says, when I ask him about Bidmead's involvement. "At times, I would disagree with something Chris said about the narrative, or vice versa, but it was never a case of anyone saying, 'No, you're wrong!' We'd say, 'Well, I don't know about that, because...' That was generally how it went. Chris gave good advice, and I had some good ideas to pitch in as well. I was a precocious 17-year-old."

Christopher H Bidmead – the 'H' stands for 'hard-headed' – is one of *Doctor Who*'s more controversial, outspoken behind-the-scenes figures, but it sounds as though Andrew was anything but intimidated by him. "He wasn't intimidating at all. He was my mate on it. It really felt like we were a team, him and I. When I came down for the readthrough, I remember him saying to me, 'If I'm ever patronising, or if at any time I treat you as anything other than a fellow writer, pull me up on it. I don't want to patronise you.'"

What, apart from when he said that?

"No, no," Andrew laughs, "he was very good. He only ever treated me like I think he would have treated any other writer. Afterwards, I wrote a play called *Thieves* [broadcast in May 1981 as part of Scottish TV's 'Preview' series], and Robert Love, STV's Head of Drama, was ►

The 17-year-old Andrew Smith with Adric actor, Matthew Waterhouse.

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TO BE USED ONLY WHEN SHIP HAS ACHIEVED PLANETFALL

When Marshmen attack!

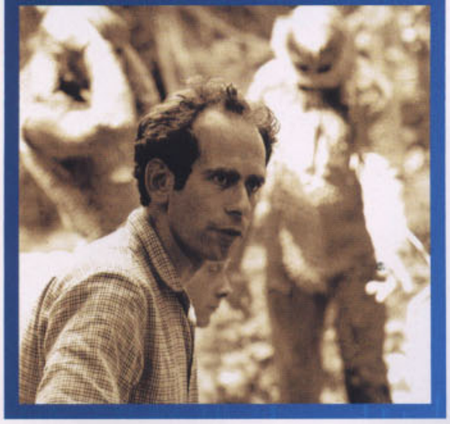
WHAT THEY'VE SAID ABOUT FULL CIRCLE

CHRISTOPHER H BIDMEAD
Script Editor
"I was incredibly impressed with Andrew. There was more than talent there: there was a real ability to listen to ideas, let them spark off other ideas, and go away and do them as a script – an ability to sit there and experience all the disappointment of being told, 'I'm sorry, this is not working out,' and then go back to his typewriter and come back with something else... But *Full Circle* certainly wasn't a vacuum into which I stepped. I just incubated the script that we had originally hacked out between us." (**DWM** 257)

JOHN NATHAN-TURNER
Producer
"Chris wanted to encourage new writing talent on the show, something I agreed with wholeheartedly, and he spent a great deal of time working with Andrew, helping him and advising him. It's a little unfair of me to mention this, but on the first day of filming, Andrew travelled out on the coach to the location and threw up all over the costumes! I'm sure it was the excitement of such a young writer finally realising that his script was going to be seen on British television." (**DWM** 234)

MATTHEW WATERHOUSE
Adric
"In *Full Circle*, the thing that struck me most was this pall of misery that seemed to hang over Adric. Here he is on this planet, intellectually brilliant, isolated from both his elders and his peers and, at the end, witness to the murder of his brother by a green fellow from the marsh. With some people, like Katy Manning, if her character walks into a room, it feels like the sun comes out and everybody feels good. But to my mind, the people that are more interesting are those that walk into a room and make everyone feel miserable." (**DWM** 202)

PETER GRIMWADE Director
"We were very fortunate to have such marvellous weather for the week on location, especially for the scenes of the Marshmen coming out of the lake, where the evening sun was behind the actors and streaming into the water, which made the scene look very impressive, I thought... A very talented girl called Janet Budden [the designer] made the set look even more exotic by dabbing powder paint all over the foliage and trees. It kicked back off the lights, and gave a very garish feel to the set. The only problem was the stuff got everywhere, and we were continually having to clear it up because the park we filmed in was National Trust property." (**DWM** 53)



The Doctor and K9 skulk about in the shrubbery...

"Not only have I written for *Doctor Who* – but I've written for Tom Baker! You can't beat Tom as Doctor Who!"

interviewed about the series in *TV Times*. He gave my age as 23. 'Where did you get that I was 23?' I asked him. He said, 'I guessed. I got it about right, didn't I?' I said, 'Well, no, actually, I'm 18.' We were still filming *Thieves* at the time, and the director had obviously been told my age, because he completely changed from that day on – from treating me as Chris had done, to being incredibly patronising. It was like my opinions didn't count after that. I was shocked. Not at all like Chris."

Returning to *Blue Box Boy*, Andrew says: "It's a bizarre book, because Matthew describes the BBC at that time as an environment that I think just about everybody would have walked away from. On *Full Circle*, that wasn't my impression of it at all. I was around for the whole shoot, and it seemed an enjoyable production to work on. Matthew makes the whole process sound like an absolute horror."

So Peter Grimwade *wasn't* as insufferable as Matthew makes out?

"I never picked up on any negative vibe," says Andrew. "All I know is, Peter did a fantastic job on *Full Circle*. He was so into it. The location filming is brilliant. It's clear that Matthew didn't get on with Peter – or, as Matthew would put it, Peter didn't get on with him – but I didn't see any of that."

O must ask Andrew about poor old K9. In 1980, the *Doctor Who* Writers' Guidelines stated that K9 should be a tool of the Doctor's, not a protagonist: 'Writers who use the metal mongrel as an autonymous [sic] character... are operating outside the format. Keep him in low profile, or leave him out altogether.' Andrew gave the pooch a particularly hard time, forcing him across muddy, bumpy terrain, before mercilessly beheading him halfway through Part Two. "I just wanted rid of K9, full stop. John didn't like K9, Chris never liked K9... I never had any instruction to get rid of him, but I *wanted* to. That's why he gets his head knocked off. I wanted him to be out of the story. At least I didn't just forget about him.

"For me, K9 was a bit childish, and a bit of an easy fix. At that first meeting with John and Chris, I liked what I heard, because it seemed to me that they were going to improve on all the comedy that had crept into Season Seventeen. I'm sure they explicitly said that. It'd all got quite light-hearted. Tom Baker's clowning around had affected the scripts, in my opinion. K9 was in a similar vein.

"In Part Four, when Tom is holding K9's head and the Marshmen are surrounding him... when Tom first ran through that, he made 'woof-woof' noises. He did! I was up in the gallery, and it was the only time I got angry. I got *really* angry. I thought, *bloody hell, he's doing what he did last series*! Peter Grimwade got angry as well. He ended up going down to the floor and having a word. Peter was prepared to stand up to Tom. I wasn't entirely happy with what we finished up with on screen, but it could have been a lot worse.

"But look, Tom Baker is an eccentric. In terms of acting, he was just putting Tom Baker on screen. He's exceptional. It was one of those circumstances where you have absolutely the right person at absolutely the right time. Not only have I written for *Doctor Who*, but I've written for Tom Baker as Doctor Who – and that is something else. I was critical of the clowning, but you can't beat Tom Baker as Doctor Who."

What other aspects of *Full Circle* is Andrew proudest of?

"I think what I wrote is a really rich environment, a lot of credible layers to it... The Marshchild adds real value to the story. I remember watching its death scene being filmed, and thinking how well that was done. Norman Bacon, who played the Marshchild, did a really good job."

The design of the Marshmen came as "quite a shock" to Andrew. "In my head, they were like people – cavemen types – not rubbery monsters." But this was born of necessity, rather than design. "They had to be based on diving suits, because of the scene where they emerge from the marsh. That's

why they've got cuffs and things. I'm really hoping they bring out Marshmen action figures, not for any other reason than I really want my kids to have them. But I bet they bring out the Mandrels first."

In 1982, Target Books published Andrew's novelisation of *Full Circle*. It opens with the Starliner crashing on Alzarius. "I was really pleased with that. I was pleased with the reviews it got as well. Terrance Dicks [who wrote more than 60 of Target's novelisations of *Doctor Who* television stories] wanted to do *Full Circle*, but I said no, because I didn't like the way the books had gone. About a year ago, my daughter asked me to read her the novel, and I quite enjoyed it. I hadn't looked at it in 25 years, but it isn't half bad. There are a couple of things I'd change: I talk about hiding in 'the shrubbery' by the marsh, which kind of conjures up the wrong image, and there's a bit where I describe the Doctor as 'human-like'. But otherwise..."

His only other criticism is of something that the novel very much shares with the TV serial: "The *Full Circle* title was imposed on me. I really didn't like it. I remember the phone call in which Chris said, 'John wants to change it from *The Planet that Slept*. We're going to go with *Full Circle*.' I remember Chris saying, 'John doesn't like titles with the word "of" in them.' I said, 'But it's called *The Planet that Slept*!' I was never really satisfied with his explanation. It rankled a bit. I thought, you've taken a really good title and replaced it with something naff. Oh well."

After scripting *Full Circle* – but before it was transmitted – Andrew wrote sketches for BBC2's *Not the Nine O'Clock News*, and subsequently served as a staff writer on two other topical comedy shows: Radio Scotland's *Naked Radio*, and BBC2's *A Kick Up the Eighties*. Amongst other work, he wrote the aforementioned *Thieves*. He was commissioned to write for ITV crime drama *The Professionals*, but the show got cancelled before hiss script could get made. Elsewhere in this issue, writer Toby Whithouse says that he prefers working for the BBC than the commercial broadcasters. Is this how Andrew felt back then?

"I found the BBC very organised compared to ITV," he agrees. "It paid better, but the end product wasn't as good. ITV was smaller scale, less organised... As a freelancer, I flitted in and out, but it always seemed to me that the BBC was more professional. The BBC sent a car to collect me from the airport," he chuckles. "ITV didn't."

What did Andrew's parents make of his 'jet-setting', 'chauffer-driven' writer's lifestyle?

"I was studying Law at the time, but I gave it up when I went into writing. When I decided to drop out of university, my parents wanted me to get a real job, because I was quite academic. I'd done very well at school. I remember going along to interviews with banks and things, just to keep my parents happy. I didn't want to work in a bank, so I'd sabotage the interviews."

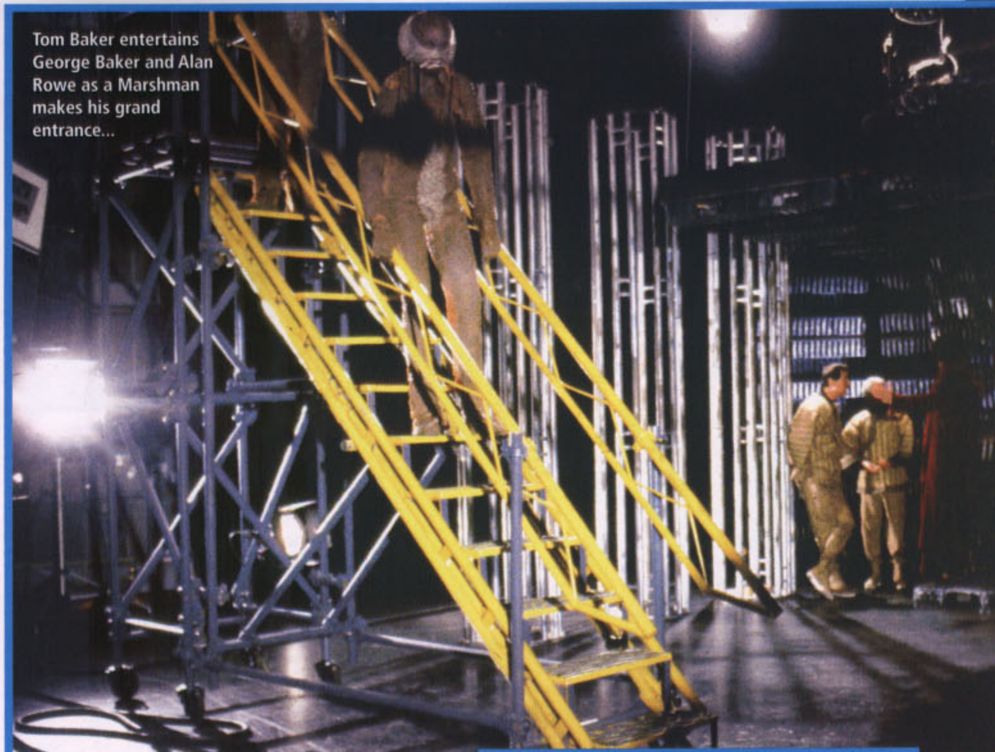
Interestingly, Andrew was commissioned to write a second *Doctor Who* serial. It was called *The Torsan Triumvirate*, and would have formed part of Peter Davison's first season. "It was set on Earth in the present day," reveals Andrew, "and there was something about three pieces of something coming together, but I don't remember much about it. It got as far as a scene breakdown, but then it was rejected."

He submitted two further storylines on spec: one titled *The Dark Samurai*, set in Japan in the early nineteenth century ("I was quite into Japanese history at the time"), and another called *The Metraki* ("I loved that one – I got the same buzz writing it as I did *Full Circle*"), which convinced Eric Saward to commission Andrew to write a Sontaran adventure for the newly-appointed Sixth Doctor, called *The First Sontarans*. This was in 1984.

"Eric asked me to set some of it around the *Mary Celeste*. I researched it really well. I knew the name of every single member of the crew. But I was uncomfortable writing it, because I knew that there were real people involved who had died." Like *The Torsan Triumvirate*, *The First Sontarans* got to a scene breakdown before it was dropped. "I was never told why, but then *The Two Doctors* [Season Twenty-Two's Sontaran serial, written by Robert Holmes] turned up, so I presume they had the choice between this script from Andrew Smith or one from Robert Holmes. Well, what are you going to do? You're going to go with Robert Holmes, aren't you?"

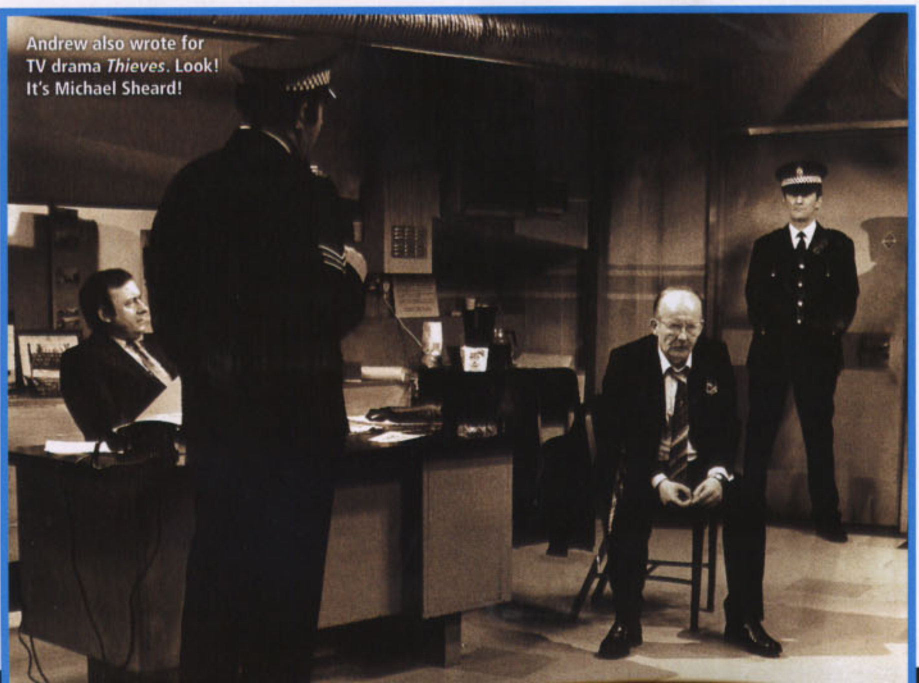
Shortly afterwards, Andrew moved out of his parents' house and down to London, but not to pursue a career as a writer. Instead, he joined the Metropolitan Police Force. That's quite a leap – from scriptwriter to policeman. "It was one of those things. I was a professional writer for four-and-half years, and I always had a commission, and it paid well... but it was a full-time thing. I remember speaking to Chris Boucher [writer of 1977 *Doctor Who* serials *The Face of Evil*, *The Robots of Death* and *Image of the Fendahl*], who to me was somebody who'd done really well – he'd written some great *Doctor Who* stories, he'd been script editor on *Blake's 7* [BBC1, 1978-81], he had every reason to be relaxed and happy – and here he was telling me that he worried about paying the mortgage and providing for his family.

"I didn't fancy spending long periods out of work. The feast-and-famine existence of a writer. Was I confident enough that writing would be a good enough living? Ultimately, no. Whereas the police had always appealed to me. I remember getting a career talk at school, and being really interested in it. The one thing being in the police has in common with being a writer is an interest in ►



Tom Baker entertains George Baker and Alan Rowe as a Marshman makes his grand entrance...

The Marshmen were not as Andrew originally envisaged...



Andrew also wrote for TV drama *Thieves*. Look! It's Michael Sheard!

◄ human behaviour. You see people at their best, you see people at their worst, bad people, good people... some of the best people I've ever met in my life."

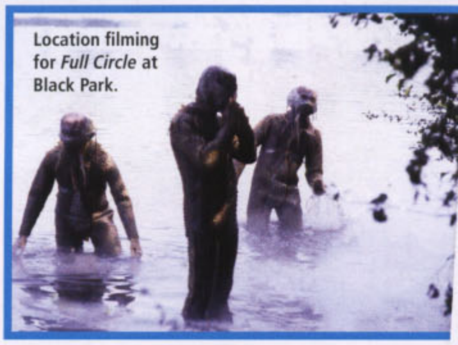
Andrew relates his first day on the job: "I turned up on Elder Street, in Lambeth, and was hauled in front of a Chief Superintendent. He said, 'Right, sonny, are you here for a career, or are you here to write a book?' First words out of his mouth. Never mind 'welcome to Lambeth'. I got a lot of that for a couple of years. They knew that I'd been a writer, and they were wary that I was going to just disappear to – well, to write a book. After two years, I think they thought, okay, he probably *is* here to stay.

"I've been so lucky. I got posted to Brixton, and spent five years there. I was in the Brixton riots of '85, which was scary. I've been the first officer on the scene of a murder four or five times. You see real life, you really do. Then I went into a specialist area of policing. I've travelled the world, and I've been involved in stuff that's been all over the newspapers, stuff I'm really proud of, stuff that's saved lives. Honestly, if someone were to say to me, 'We've got to cut something from your life: either your police experience, or your career as a writer,' I'd drop the writing like a shot."

Even so, Andrew returned to it recently, with his *Invasion of E-Space* audiobook. "It was quite intimidating," he confesses. "David [Richardson, Big Finish producer] phoned me up and said, 'How do you feel about doing a *Companion Chronicles* with Romana II, set in E-Space, with no K9.' How could I refuse?"

It was the "no K9" that sold it to you, wasn't it?

"That was a happy coincidence. I think it was for copyright reasons. Big Finish would have had to pay for K9, so they didn't want him in the story. Oh well, s*** happens." He laughs. "But I was really, really nervous, dipping my toes in the water again. I put a lot of work into that script." And he had to fit writing for Big Finish around his day job



Location filming for *Full Circle* at Black Park.

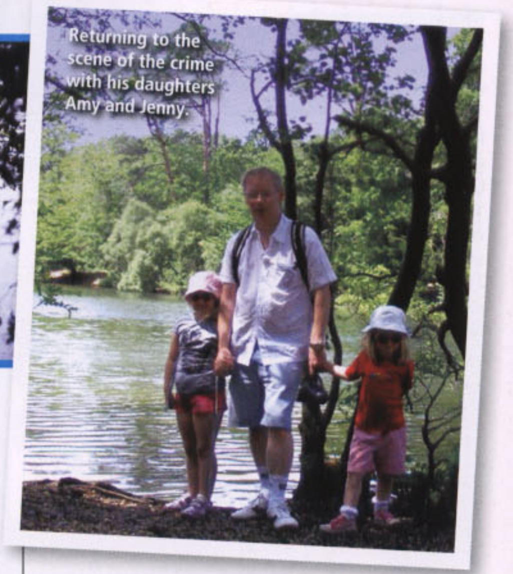
in the Met. "It's full-on, because my days can be long. Not as bad as it used to be, though. In the old days, I could say goodbye in the morning, and not see my wife till three days later."

Furthermore, Andrew has a yet-to-be-announced, full-cast Big Finish play in the works. "It was commissioned just before we recorded *The Invasion of E-Space*, but it won't be released until 2012, I think." Exact details are still under wraps, but Andrew can reveal that the play will star Colin Baker and Nicola Bryant (Peri). "You don't really want to replicate the Sixth Doctor as he was at that time," says Andrew, "because he's improved no end. I think the Sixth and Seventh Doctors have been done a huge favour by Big Finish."

In 2014, Andrew is due to retire from the police force. Can he envisage turning writing into a full time thing?

"Fingers crossed, that's the plan. I'll be writing anyway, whether for myself, or stories for the kids, or professionally for TV or radio again. I'd love to make a living out of it."

How does he reckon his 27 years in the police has informed his writing?



Returning to the scene of the crime with his daughters Amy and Jenny.

"Excellent question, because it reminds me of something else that was a key factor in me joining the police and not continuing as a writer at that time: I was very aware that I didn't have much life experience. I was writing about relationships and things with not very much experience of them... whereas now there can't be many people who have seen as many different sides of humanity as I have.

"One thing I think I write about better now is death. I wouldn't be as flippant about it as I was at 17 or 18. I've seen people die, dealt with death, natural deaths, violent deaths... That's an issue that I'm more sensitive about now, even in a fantastical situation like *Doctor Who*."

I've always thought the deaths in *Full Circle* are rather well handled, I tell Andrew.

"They're well *acted*," he responds, modestly. "I think Varsh's death was very well done. Maybe because *Full Circle* is about the evolution of life..."

Andrew continued to watch *Doctor Who* throughout the 80s, only skipping Colin Baker's first series. "I was starting my police career," he explains.

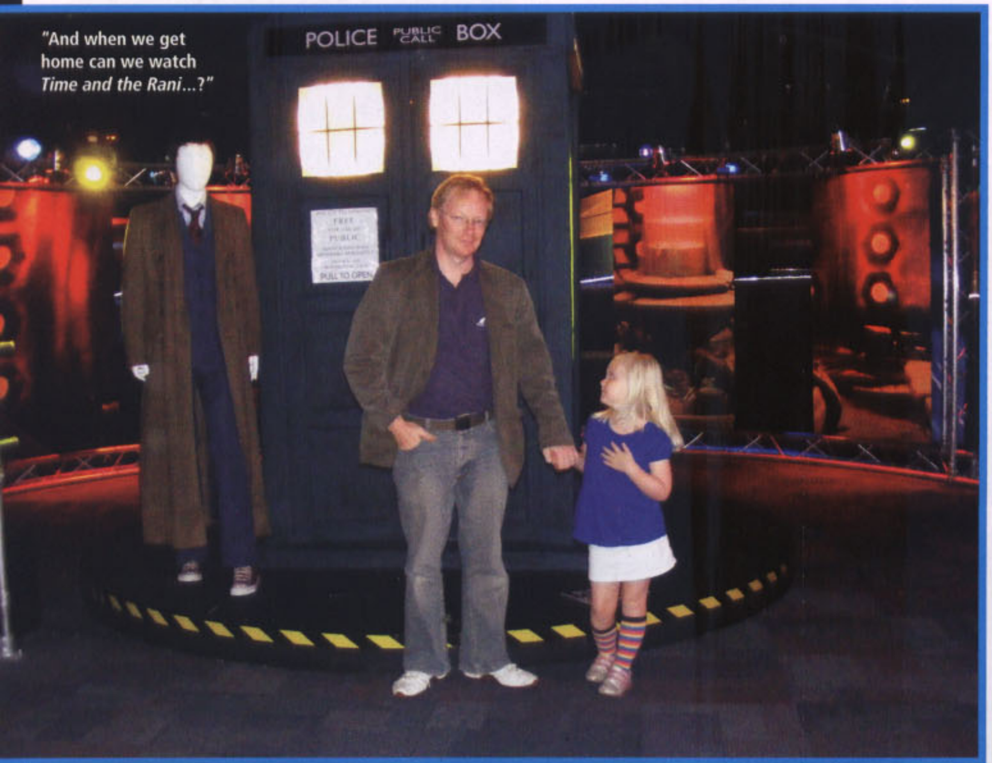
There are worse seasons to have missed, I say. Or better seasons, depending on your point of view.

"But even what you might call bad *Doctor Who*, you wouldn't wish they hadn't made it. For instance, I really like *Time and the Rani* [1987]. It came as a total shock to me that it's regarded so poorly. Maybe, having been involved in the show, my perception of it is different."

These days, Andrew watches the show with his two kids, Amy (eight) and Jenny (five). "There have been some really good episodes. Jenny didn't like the shark from *A Christmas Carol* [2010]. Not at all. It terrified her. But I think *The Eleventh Hour* [2010] was exceptional. As a parent, it's great to be able to share that experience with your kids. Probably my all-time best experience watching any bit of TV ever was *Blink* [2007]. Even my wife said, 'This is one of the best hours of TV ever, let alone *Doctor Who*.'" And Andrew is full of enthusiasm for the forthcoming series, too. "The bit in the trailer that got me is Matt Smith with a beard. It's very *Die Another Day*, isn't it?"

In the summer of 2009, Andrew took his two daughters on a daytrip to Black Park. It was the first time he'd been back there since *Full Circle*. "I took some stills from *Full Circle* with me. It still looks pretty much the same, except that people aren't allowed to swim in the lake anymore. And there's a bench next to the bit where the Marshmen came out of the water. I was sat on this bench, and there was a guy there with his son, about seven or eight, playing next to me. I was working up the courage to say to him, 'Do you want to know something? Thirty years ago, some *Doctor Who* monsters came out of this lake...' But I thought, no, I'd better not. He'd have been like, 'Who is this guy?' Or it would have terrified him. So I kept quiet. But I really regret not showing him those photos." DWM

"*The Eleventh Hour* was exceptional. It's great to be able to share that experience with your kids."



"And when we get home can we watch *Time and the Rani*...?"

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GARY GILLATT reviews *The Ark*

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The Ark

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STARRING William Hartnell (the First Doctor), Peter Purves (Steven) and Jackie Lane (Dodo)
WRITTEN BY Paul Erickson and Lesley Scott
DIRECTED BY Michael Imison
FIRST BROADCAST 5-26 March 1966
RRP £19.99

BBC DVD
DOCTOR WHO
THE ARK
PG
The WILLIAM HARTNELL Years 1963-66

It's apparent from the first seconds of *The Ark* that we're in for something remarkable. A clearly aggrieved hornbill is hurled at a monitor lizard – and you don't see that every day. As *Doctor Who* openings go, it's audacious, dramatic… and endearingly ham-fisted. In this sense, it's also a perfect metaphor for the hundred minutes that follow.

The TARDIS has landed in Whipsnade Zoo, at least according to the Doctor's new companion Dodo. "Ah bet if ya go down dat path dare," she ventures – her accent rocketing back and forth along the M6 – "you'll come t'American bison an' tea bar." "It's more likely to be Earth than anywhere else," replies the Doctor, resignedly. Perhaps he's started to notice that his travels about the universe, far from random, simply bounce him back-and-forth from our planet like a rubber ball on a short length of elastic. He's fitted too springy a spring in that Fast Return switch of his.

What's odd about this discussion of location – which goes on for some time – is that viewer is already a hare's leap ahead of our heroes' tortoise reasoning. Immediately after the hornbill-flinging incident, the director showed us that we're nowhere near Whipsnade, as his camera enjoyed a lascivious pan up an unlikely looking alien lurking in the shrubbery. The Doctor, Dodo and Steven finally have their true location revealed to them when prodded from the jungle and onto the flight deck of a spaceship. We are – rather marvelously – travelling with the last of humanity as they flee an expiring Earth. It is the 57th Segment of Time, when mankind finally escapes the tyranny of trousers and embraces a fruity new fashion based on those ribboned plastic curtains that divide the potato store from the fryers in provincial fish and chip shops.

Imminent Earth-death aside, this is not some gloomy future; because the relaxed ethics of the age mean that our descendants are allowed slaves. Hurrah for guilt-free exploitation! The Commander of this 'Ark' ship – seemingly a retired hairdresser wrenched from the last days of Gran Canaria, flip-flops and all – explains how the alien Monoids, lacking a home of their own, "offered their invaluable services in return for being allowed to come on this joyage... voyage" ►

Refusianex
Refusianex
WILLSHER

Monoid One was shocked to be the first contestant voted off in the Ark's annual Miss Lovely Hair competition... again.

(his enthusiasm for the whole venture bubbling through at the end there). The key word is 'allowed'. Was there a point when mankind considered letting the Monoids boil with the Earth had they not 'offered' to skivvy for us? Even the Doctor seems broadly accepting of this, the inconsistent old goat.

Ultimately, this is a story defined by its monsters. And again, you can only applaud the ambition. The Monoids are far from the weakest Hartnell-era monster, and in specific the *Doctor Who* phylum of 'lizard men', they certainly look better than the Foamasi from a decade and a half later. The problem with the Monoids is that there's too much going on. That wandering eye; the big hair; the webbed walk; their love of random, urgent gesticulation... Taken together, your average Monoid looks like Shirley Bassey waddling downstage in a too-tight fishtail ballgown, a day after an enthusiastic facelift from Picasso.

The Monoids wave their arms a lot because they are mute, and treated as if they are deaf. They communicate with their masters via a system of hectic mime that could seem almost random to the untrained observer. "Oblong! Read a book! Doggy paddle!" comments one Monoid, sagely. "Open the windows! Paint the fence! Two giraffes!" sneers a human in reply. "Binoculars!" insists the Monoid. "And jazz hands to you!" It's impossible to take seriously, but the strangest thing of all is that, later, after the Monoids learn to speak, these frenzied charades will seem the height of sophisticated debate in comparison.

Until that happy hour arrives, we've a plot to catch up with. A snotty Dodo has brought a cold all the way from 1966. This is a serious threat to the passengers of the Ark, who have long since rid themselves of all viruses. Well, it's a bit of a worry when a Monoid dies from this plague, and then a serious threat after a human croaks. Despite being condemned to death by wannabe leader Zentos – a xenophobic loon – the Doctor is allowed to find a cure. This our hero achieves in three minutes, using only some "animal membranes", a blanket, and a montage sequence. Zentos lurks in the background clearly hoping the vaccine will fail. The extinction of the human race would certainly stand as the ultimate 'told you so' moment. Meanwhile, the Doctor also seems to cure Dodo's shuttlebus "By 'eck, lad, up tha' apples and pears" accent.

She's a queer one that Dodo, and no mistake. When the whole happy history of *Doctor Who* comes to be written, she might well be judged the least effective or affecting companion of all, the poor love. But maybe there's more to Dodo than meets the eye? A young girl with a silly name who conveniently appears at a time of great need for the Doctor... She's connected to his past in a strange way... She has a mysterious, unseen aunt... She's difficult to like... Nowadays, we call this 'Amy Pond'. So perhaps Dodo is more than just an ordinary girl from Wilmslow-upon-Wimbledon. Like Amy, she's a complicated space-time event conjured by the ineffable calculus of the universe. The Doctor just didn't notice.

But I digress. Let's get back to the action in time for *The Ark*'s moment of stone-cold brilliance. It comes at the end of part two, when the departing TARDIS returns to the same spot seven centuries later. The reveal of this, and a stylish hint as to how the *status quo* has changed, is delivered without words. This requires a leap of understanding, and flatters the viewer. By choosing to *not* have Dodo say, "The statue is finished! You know, the one that would take 700 years to build! But why does it have the head of a Monoid, I wonder?" this becomes one of the very best *Doctor Who* cliffhangers from that special category we can label 'WTF??!'

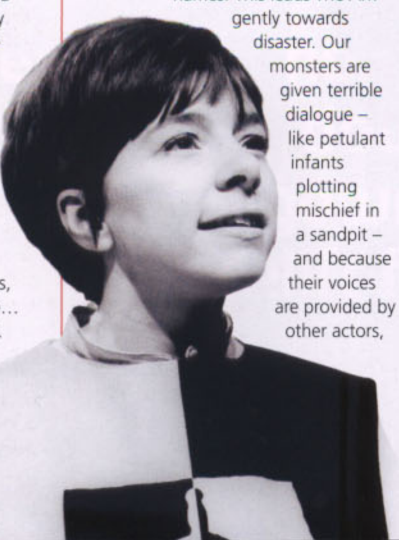
Sadly, it's downhill from here. We learn that Dodo's cold mutated into a form that "sapped the will of the humans." Given that they were lettuce-limp to begin with, this was no advance in viral evolution. The Monoids were not affected, which implies they were secretly plotting to overthrow their masters all along. That must have been a shock to the humans when the revolution came, and they learned what the Monoids had *really* been saying during all those hand-waving conversations. ("Maharis, darling. I thought my Monoid just wanted to swim with giraffes! But that meant: 'I'll kill you, you idle bastard'. Who knew? And the 'jazz hands' business? That was: 'But not until after you've cooked me some chicken. You total git'.")

Food proves a key symbol of liberation for the newly dominant Monoids. They are particularly fond of potatoes, chicken thighs and red wine. (Their mouths, it turns out, are in their chests. There's an 'om-nom-*crunch*' as one takes an apple to its breast. A human servant flinches in dismay, perhaps at the aching bathos of it all.) Now, *Doctor Who* fans have long chortled at the fact the Monoids keep their prisoners in a 'Security Kitchen', but given the creatures' constant demands for room service, it seems an eminently sensible idea. Keep your troublemakers out of the way while also guaranteeing a supply of fast food. It's the same gift McDonalds offers our society today.

Between meals, the clever Monoids have invented artificial voice boxes, but sadly failed to embrace the concept of names. This leads *The Ark* gently towards disaster. Our monsters are given terrible dialogue – like petulant infants plotting mischief in a sandpit – and because their voices are provided by other actors, from off set, it's all then performed in a weird and unnatural way. "At last. A new planet of our own!" says Monoid One. "Yes, One," replies Three. "But a word of warning! Four is beginning to question your leadership." At this point, One puts a comforting hand on Three's shoulder, then peers round with pantomime exaggeration to check he's not overheard. "Don't worry! We can easily get rid of him! As easily as we will get rid of this spaceship once we have left it!" It's glorious stuff, and will stand as the most entertaining conversation between monsters until Ichtar and Scibus slowly spell out their schemes in *Warriors of the Deep*.

As One has noted, the Ark has arrived at its destination. It's a planet referred to in earlier episodes as 'Refusis Two', but is now simply 'Refusis' – probably to avoid the exchange: "You will descend to Refusis Two, Two!" "Excellent, One!" Upon landfall, we discover the world to be inhabited by friendly invisible beings. These Refusians are solid enough, however, which must cause havoc on public transport.

The Doctor and friends have little impact upon proceedings in the final episode, as the Monoids conveniently blurt out their secrets before slaughtering each other in a kind of civil war. But there are no 'good' Monoids, as such, in this battle, so we have no one to cheer. It's merely a playground scrap that gets out of hand, until it just... stops. The last Monoid standing looks thoroughly despondent, then lets his gun fall to the floor. You can see he's thinking: "Oh, what's the bloody point?" Later, as the Doctor departs the Ark, he expresses his hope for a lasting peace between Monoid and man; for a world without masters or servants, where everyone gets off their backside and hydrates their own chicken. Whether this dream of a Big Society comes true is anyone's guess. Perhaps the Refusians eat the lot of them. And given how selfish and intolerant both races have been, perhaps it's no more than they deserve.



> **'Between meals, the clever Monoids have invented artificial voice boxes – but sadly failed to embrace the concept of names...'**

Now, this has been an unashamedly flippant review. But not every *Doctor Who* story can claim to carry some deeper significance, or represent some broader truth about the series as a whole. Sometimes, the only thing you can do is laugh along.

That said, if a lesson is to be learned from *The Ark*, it's this: you can have the biggest, boldest idea for a *Doctor Who* story, and the most hard-working and imaginative director yoked to it – but the final production will only be as good as your dialogue. By part three of *The Ark*, writer Paul Erickson is clearly busking it, with characters burbling the first thing that's come into his head. And while part four may have ended up as the series' most technically complex episode to that point – shot out of order, a patchwork of film and video sequences – the words just aren't there. However ahead of its time it may be in production terms, it's still just 25 minutes of gentle nonsense.

With the Refusians invisible and the humans forgettable, *The Ark* will always be the Monoids' story. And they save it. If approached in the right spirit, they transcend the ridiculous to become a special case of the sublime.

With a Monoid around, there's always something to smile about.

DVD Extras

Director Michael Imison and actor Peter Purves (Steven) feature on a commentary sympathetically moderated by Toby Hadoke, who's in like Flynn with an apt question whenever silence threatens, so the conversation stays focused and fun. Jim Smith's 'info text' subtitles are more fascinating still, and open one's eyes to the technicalities, the discipline, the essential impossibility of shooting 25 minutes of fantasy drama 'as live'. Now there's a thought. *Doctor*

The travellers pause while Dodo decides what accent to use today.

Who, it's your 50th anniversary very soon... *I dare you!*

A further interview with Imison forms part of *Riverside Stories*, a spiffy documentary that takes Purves back to London's Riverside Studios – home to the later Hartnell stories – to discuss the making of the *The Ark* in the context of his *Doctor Who* career and 60s television in general. He's accompanied and quizzed by cultural historian Matthew Sweet, who also provides a witty and wide-ranging narration, and clearly knows his onions.

All's Wells That Ends Wells (now that doesn't work, does it?) takes the *The Ark* as a stepping off point for a look at how *Doctor Who* has been influenced by the stories of HG Wells. Quick answer: not by much. Some smart connections are suggested for *The Ark*, but most of the interviewees here agree with the fundamental truth that, while Wells' big ideas gave birth to science-fiction, *Doctor Who* has precious little to do with science fiction. If we're seeking roots for our programme in the nineteenth-century, we should look elsewhere. To this point, Matthew Sweet – speaking from a wing chair in the manner of the Keeper of Traken – suggests *Doctor Who* is "Wells plus Conan Doyle." That's sound enough, but let's complete that sum another way: Wells + Conan Doyle = Jules Verne.

It's a long-standing obsession with claiming the Doctor as what cliché calls "a fundamentally English hero" that squeezes Monsieur Verne from the standard list of inspirations, but there's more of the essential spirit of *Doctor Who* to be found in his books than anything written by Wells. The Doctor begins his life on screen as Captain Nemo from *20,000 Leagues Under the Sea* – the kidnapper, the enigmatic antihero with his impossible ship. He soon softens into Professor Lidenbrock from *A Journey to the Centre of the Earth* and then Phileas Fogg of *Around the World in Eighty Days*. Scientists mostly, gentleman eccentrics certainly, and all are launched upon wild, episodic adventures – dark and funny by turn – that we see through the eyes of the ordinary folk who fall under their spell.

Verne is to Wells as Terry Nation is to David Whitaker, as entertainment is to education. And in the fight for the soul of *Doctor Who*, the winner of each of those bouts was declared a long time ago. It was at 5.40pm on the evening of 21 December 1963, to be precise. That was when Barbara Wright turned, flattened herself against a wall in terror, and screamed a scream that still echoes down to us today. **GARY GILLATT**

Doctor Who and the War Games

DOCTOR WHO
AND THE WAR GAMES
MALCOLM HULKE
READ BY DAVID TROUGHTON

AUDIO READING AudioGO

WRITTEN BY Malcolm Hulke
READ BY David Troughton
FEATURING The Second Doctor, Jamie, Zoe
RRP £12.99 (CD), £8.95 (download)

Malcolm Hulke wrote the serial *The War Games* with Terrance Dicks in 1969, knowing it had to fill a massive ten weeks at the end of the programme's sixth series. Consequently, Hulke and Dicks padded things out with a fair amount of running about. In 1979, Hulke wrote the novelisation under opposite restraints. At that time, every *Doctor Who* novelisation was slated to run for bang-on 128 pages, so much of the padding was given the boot. As a result, the story – about aliens who plan to form an invincible army of brainwashed soldiers gathered from different Earth wars – is transformed into something rather more pacey.

A measure of how condensed the novelisation is can be seen in how Hulke handles the first episode, which is wrapped up in little over 12 pages. Hulke died just after completing the book and there's no hiding the fact that it's a fairly weak finish compared to his other novelisations, where he was afforded room to add more depth. The old magic raises its head occasionally, however. Early on, Jamie asks why the First World War was fought in trenches and the Doctor's answer, that by 1914 people had invented the machine-gun but not the tank, leads onto a passage that admirably portrays the senseless futility of 'going over the top'.

David Troughton, an acclaimed Shakespearean actor, occasional *Doctor Who* guest star, and – of course – the real life son of the Second Doctor Patrick Troughton, gives a brilliant reading of the story. This is the second novelisation he's read of a story which featured his father, following *Doctor Who and the Abominable Snowmen*. There's a real fan thrill when, on occasion, David speaks his father's lines, sounding virtually identical.

It's hard to think of another story that has quite so many characters rushing through it – even the 12-part *The Daleks' Master Plan* doesn't quite compare – yet Troughton comes up with something distinctive for every one; from stiff upper-lipped British Generals to cold German Officers and laid-back Confederate soldiers.

The War Games is the *Doctor Who* equivalent of a long game of 'Pass the Parcel'; one terrible Earth history war replacing another and another until you think the story's going to run out of conflicts. When a crazy, gun-toting, poncho-wearing Mexican turns up in Chapter Nine with the phrase "Mexico is all war," you realise the idea is all but done.

In contrast is the aliens' War Room and the alien Citadel in general. On television, the flat greyness of it all can become a little wearing, so full marks to music and sound man Simon Power who transforms it into a claustrophobic world of echoey metal. He must also be commended on his enhancement the story's main event: Chapter Ten, *The Trial of Doctor Who*. It's a taboo in fan circles to even suggest that this is anything less than jaw-droppingly fabulous, but for anyone that might just find the TV version a shade underwhelming, here's a Time Lord trial to really make you quake.
VANESSA BISHOP

The Lost TV Episodes – Collection Two: 1965-1966

TV SOUNDTRACKS AudioGO

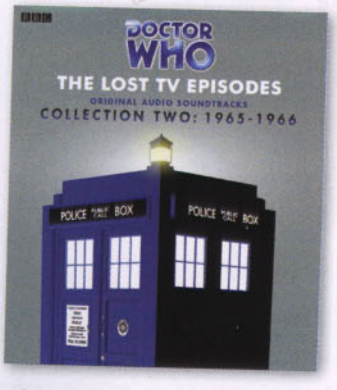
CONTAINS *Mission to the Unknown, The Daleks' Master Plan, The Massacre of St Bartholomew's Eve, The Celestial Toymaker, The Savages*
FEATURING The First Doctor, Steven, Katarina, Sara Kingdom, Dodo
RRP £70.00 (CD box set)

This second collection of lost TV episodes gathers together the original audio soundtracks of four First Doctor stories, plus PDF files of the episodes' original camera scripts, bonus interviews and a 2009 Radio 4 documentary, *The Lost Episodes*, that details the BBC's junking of the original episodes and the discovery of the home audio recordings that have made these releases possible.

All four stories hail from William Hartnell's third year as the Doctor, and they all sound like they were something very special. When *Doctor Who* fandom was first finding a voice in the late 70s, the later First Doctor stories weren't held in a particularly high regard. The 12-part *The Daleks' Master Plan* was thought of as overambitious, *The Massacre of St Bartholomew's Eve* – based on the Protestant uprising of Paris 1572 – was thought of as boring, and *The Savages* tended to be remembered only for being the last story for Peter Purves' Steven Taylor. The only story to attract significant attention was *The Celestial Toymaker*, partly because of its imaginative 'nursery-rhyme' characters and partly because of Michael Gough's charismatic performance as the Toymaker.

By the 1990s some of these opinions were changing, and by 1999, when the BBC Radio Collection chose *The Massacre* as its début release, the truth could finally be heard – not in the muffled, drowned-out din of a fan bootleg but in crisp, clear quality. The later stories of the First Doctor aren't indulgent, unfocused and messy, but imaginative tales with a desire to take the series into new territories.

The Massacre of St Bartholomew's Eve sees the Doctor and Steven arrive in Paris days before the murder of 3,000 Protestants. Steven, appalled by the Doctor's insistence that no-one can be saved, walks out, albeit briefly. As well as the Doctor, Hartnell also plays hated dignitary the Abbot of Amboise, and the story's playfulness in making out he might be the Doctor in disguise is both convincing and arresting.



While *The Daleks' Master Plan* is a huge sprawling epic that kills two companions and brings back the Monk from 1965's *The Time Meddler*, *The Savages* offers a futuristic horror story about a civilisation that literally boils the life-force out of its lower classes. *The Savages* struggles for recognition, perhaps, because its science is a bit too 'whizz-bang' to really convince. But it fizzes and bubbles like a 1930s *Frankenstein* film – it sounds fantastic and is overdue for re-evaluation.

The Celestial Toymaker is a surrealist nightmare – *Fu Manchu* meets *Alice in Wonderland* – where a celestial being in a Mandarin outfit forces the Doctor's companions to play deadly parlour games. Ironically, considering it was once one of the more talked-about stories of the period, its star has fallen somewhat in recent years. In terms of trying to be different, you can't fault it, but in terms of drama, it's the least successful of the stories here in conveying its ideas.

Peter Purves is the man of the match, providing excellent linking narration on all four stories, as well as enthusiastic observations on *The Lost Episodes*. Bar some mean-spirited comments from actor Bernard Kay about Hartnell's performance on the documentary, this new set is a box of delights. **VANESSA BISHOP**

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
THE PERPETUAL BOND
THE AUDIO ADVENTURES OF DOCTOR WHO
THE COMPANION CHRONICLES

The Perpetual Bond

AUDIO READING Big Finish

WRITTEN BY Simon Guerrier
PERFORMED BY Peter Purves and Tom Allen
FEATURING The First Doctor, Steven and Oliver Harper
RRP £8.99 (CD), £7.99 (download)

The City of London in the 1960s – shattered after the Second World War, economically fragile, and yet still the preserve of the moneyed elites. This is the backdrop to the first *Companion Chronicle* to feature new time traveller Oliver Harper, and writer Simon Guerrier quickly draws out some of the parallels to 2011. The play takes a scathing view of the behaviour of the City traders and revolves around the slow exposure of a tawdry plot to deal in human commodities.

In some ways, this story is deeply unsuited to the First Doctor and Steven's rather less prosaic adventures. But there is much to savour in Steven's reaction to the bomb-scarred London, his ignorance of this period of history and off-hand references to some terrible war. Meanwhile, Guerrier gives us a Doctor left emotionally adrift after his experiences battling the Daleks, the deaths of Katarina and Sara, and the loss of Ian and Barbara and Vicki. In this context, it's understandable why Steven has some doubts around whether the Doctor dares to care anymore, and whether he will, in fact, sell out Earth to the aliens on a legal technicality. The opening scenes, in which the Doctor wonders whether the TARDIS has returned him to the 1960s so that he can find some comfort with Ian and Barbara, are touching.

Less touching is Oliver Harper: his opening scene is as effective as Adric's at making us instantly dislike this new character. His clipped vowels, sense of entitlement and casual snobbery had this listener heartily praying for a rapid encounter with a Cyberman-packed freighter. However, by the end of the story Harper has started to mellow, and Tom Allen starts to find the less obnoxious elements, such as a genuine concern for the fate of his fellow floor traders, and play them up, so that he has, for now, earned the benefit of the doubt. Only time will tell if that's fair.

MATT MICHAEL

Peri and the Piscon Paradox

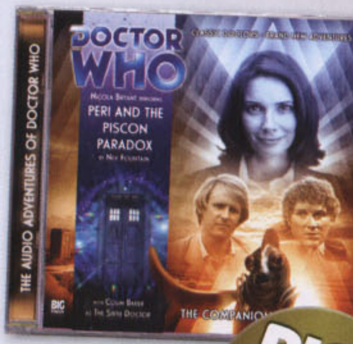
AUDIO READING Big Finish

WRITTEN BY Nev Fountain
PERFORMED BY Nicola Bryant and Colin Baker
FEATURING The Fifth Doctor, the Sixth Doctor and Peri
RRP £12.99 (CD), £10.99 (download)

Packing in more than most in this range for her first *Companion Chronicle*, Peri gets two firm, full, round discs squeezed alluringly into a tight-fitting sleeve. But then, we're getting two Peris for the price of one. Two Peris, and two Doctors. Yes, it's one of those time-troubling paradox tales, topped off with a guest appearance from Colin Baker as the Sixth Doctor, on hand to untangle the time streams and set things back on course.

The first disc focuses on the Peri we're used to – the one with a penchant for short shorts and leotards. This Peri is travelling with the Fifth Doctor, on the run from home and responsibility, and therefore not entirely overjoyed to arrive in 2009 Los Angeles and promptly bump into her older self.

Teenage Peri is appalled to discover that 40-something Peri is apparently working as a government agent hunting down aliens – in this case a furious Piscon called Zarl who is searching for his mate. Teenage Peri is very worthy and heroic, and is disgusted at the heavy-handed tactics employed by her older self to bring Zarl's evil plans to an end. So far, so-so.


DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
PERI AND THE PISCON PARADOX
THE AUDIO ADVENTURES OF DOCTOR WHO
THE COMPANION

PICK OF THE MONTH!

Disc two re-tells this story from the older Peri's point of view – and suddenly the humour of the first episode assumes a very different aspect. Not only that, but it justifies this play's unusual length and goes further than any previous spin-off to flesh out Peri's character, scratching the surface to tell a much darker tale. Bryant excels as the older Peri, shocked at her younger self's shallowness and tormented by choices she has made that have left her living a life that she never wanted.

The Feast of Axos

AUDIO DRAMA Big Finish

WRITTEN BY Mike Maddox
STARRING Colin Baker (the Sixth Doctor), Maggie Stables (Evelyn Smythe) and John Pickard (Thomas Brewster)
ALSO STARRING Bernard Holley, Chook Sibtain
RRP £14.99 (CD), £12.99 (download)

At the conclusion of *The Crimes of Thomas Brewster*, failed companion Thomas had hijacked the TARDIS and demanded that the Doctor ferry him home. Continuing directly on, *The Feast of Axos* sees the Ship take a detour to Axos, which is now the subject of an inadvisable recovery attempt by the crew of a British covert expedition into space to harness the unlimited power of Axonite.

The Axons are some of *Doctor Who*'s most unpleasant aliens – horrible, orange tubers that turn people into husks. Writer Mike Maddox plays up their grotesque nature, dwelling on the organic nature of their ship – which bleeds when cut into, and is a mass of writhing tendrils within – and their vampiric overtones. Maddox is also mindful that the creatures' début appearance, in 1971's *The Claws of Axos*, was the first story written by Bob Baker and Dave Martin, and neatly pays homage to their habit of giving villains catchphrases by having Axos and its minions repeatedly remind us, "We are Axos!"

Maddox is as adaptive as Axos, innovatively having the monsters absorb the Doctor and his memories to help them to escape their time trap, and linking their earlier exploitation of human greed to Thomas' own foibles so that, for a time, we might well believe that young Brewster will be willing to sell Earth out to Axos in return for that which he most desires. Add to these a genuinely tense space-walking sequence, and a third cliffhanger that is nail-bitingly creepy, and you end up with an audio that is as behind-the-sofa as any Big Finish has yet released.

Given that they've only had one adventure together, this TARDIS crew, dysfunctional as it first appears, works surprisingly well. Evelyn, despite misgivings about Thomas, is as tolerant towards him as one of her errant students, as though rather than try to hand her over to an alien intelligence he's handed her an essay two days late. In general, Dr Smythe is in a laid-back mood here: her excitement at space walking and her acceptance of death coming equally easily.

The Doctor and Thomas, meanwhile, start at loggerheads but by the end of the story, thanks to Evelyn's intervention, have started to find some common ground. It helps

Prisoner of the Sun

AUDIO DRAMA AudioGO

WRITTEN BY Eddie Robson
STARRING Paul McGann (the Eighth Doctor), Sheridan Smith (Lucie Miller)
ALSO STARRING Antony Costa and Jeany Spark
RRP £10.99 (CD), £8.99 (download)

This series of Eighth Doctor adventures has delighted in playing with audience expectations. *Prisoner of the Sun* continues this trend: what appears at first to be a story about the Doctor imprisoned for a long period turns into a surprisingly provocative discussion of responsibility, and the difficulty of living up to impossibly high standards.

DOCTOR WHO
PRISONER OF THE SUN
THE AUDIO ADVENTURES OF DOCTOR WHO

At the outset, the Doctor has been locked inside the heart of a sun for six years, desperately trying to maintain the systems of an unstable super-weapon, and which could wipe out all life on nearby planets: two billion lives hanging on the Doctor's ability to control the sun. Matters become even more complicated when rebels fighting the weapon's creators – the Consensus – infiltrate the sunbase with a plan to liberate the Doctor.

It's a briskly efficient set-up, and writer Eddie Robson wastes no time in sub-plots or extraneous characters. The first episode is almost lightweight, with an amusing and clever role for Sheridan Smith as the Doctor's android assistant Daphne, some fast-paced banter and a group of rebel mercenaries who could have appeared in any *Doctor Who* story since the 1960s.

However, like *The Pandorica Opens* to *The Big Bang*, the purpose of the first episode is to set false expectations for the second. Part Two is a far darker, more claustrophobic affair, where the real nature of the Doctor's prison is revealed, and we get a glimpse into his true nature. Because locks and security protocols and self-destruct mechanisms are no problem at all for a man who can save the universe with or without a sonic screwdriver. However, the crippling weight of responsibility, the knowledge

If all that sounds a bit heavy, the second episode is far funnier than the first, especially once the nature of Colin Baker's cameo is revealed. Most amusing of all is the Sixth Doctor's exasperation with his previous self's reasonableness – not a quality that this model possesses in abundance. And this exasperation forms the comic counterpoint to Peri's understated tragedy. Like the play's structure, it's all very clever.

This isn't to say this is perfect. An extended denouement, featuring the arrival of another Time Lord, detracts a little from the story. Likewise, to build towards the tragic climax writer Nev Fountain has to invent a multitude of previously unsuspected aspects to Peri's personality. Nevertheless, *Peri and the Piscon Paradox* pushes the boundaries for the *Companion Chronicles*, making full use of its length. Benefiting from its outstanding performances, this is highly recommended. **MATT MICHAEL**

DOCTOR WHO
CLASSIC DOCTORS BRAND NEW ADVENTURES
THE FEAST OF AXOS
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG

when the Doctor 'fesses up to pinching the TARDIS – meaning that he can hardly lecture Thomas about light fingers. And John Pickard continues to impress as Thomas: the cheerful Cockney scally is a front for a more thoughtful character, one who can laugh at the Doctor's presumptuous declamation that he and Thomas are basically the same. By the end of this highly impressive play, this listener was thinking that there is plenty more to explore with these three exceptional individuals. **MATT MICHAEL**

that one slip up or abandoning his post would condemn billions to die has trapped the Doctor more efficiently than steel bars ever could.

This idea is expanded by having the rebels themselves debating whether the Doctor could ever be as wonderful as the legends say. As listeners, we know he is – but the rebels, who only know the Doctor by repute, are far less sure. As a result, *Prisoner of the Sun* becomes a timely reaffirmation of the Eighth Doctor's principles. Timely because it ends on yet another cliffhanger and a trailer for what sounds like apocalyptic events to come. At its best, *Prisoner of the Sun* is as breathless and sweaty as 2007's *42*, owing something to that TV episode's pace, and inspiring one of Paul McGann's most energetic performances. It's another strong entry in a series of Eighth Doctor adventures that is shaping up to become the best to date. **MATT MICHAEL**

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THE COMPANIONS

BOOK BBC Magazines
WRITTEN BY Partrick Mulkern and Mark Braxton
AVAILABLE FROM *radiotimes.gfm.co.uk/drwhobook* (international delivery)
RRP £9.99

This handsome *Radio Times* bookazine celebrates the lengthy roster of companions that have joined the Doctor in the TARDIS over the years. Perhaps wisely, it ignores the debate over who is and isn't your actual card-carrying companion. Yes, short-lived First Doctor assistants Sara Kingdom and Katarina are here, as is every Christmas Special guest-star, members of UNIT and, joyously, Jackie Tyler. And Adam Mitchell. Oh well.

The Companions, while not being particularly mould-breaking, nicely demonstrates the close association the *Radio Times* has held with *Doctor Who* since the very beginning. Its 162 perfect-bound pages are packed with photographs and vintage interview snippets from the pages of the *RT* going back to the 1960s, taking us on an alphabetical journey from Ace to Zoe.

Amongst the lavishly illustrated pages there are cuttings from the *RT*, two or three interview snippets from each companion and a memorable moment. It's not an exhaustive chronicle of every companion's story, but the weight of visual material is delightful. Excellent use is made of *Radio Times* covers and photo shoots to punctuate the glossy pages, including the fold out and multiple covers that have been a stock in trade of the magazine's coverage since *Doctor Who*'s return in 2005.

There's a natural emphasis in terms of page count on the post-2005 companions, which isn't to slight any of the others. It's a measure of the support the *Radio Times* has given to *Doctor Who* in recent years and the sheer amount of material readily available to reprint. Although fans of Sergeant Benton may feel short-changed by his lone page compared to Amy Pond's whopping 10, at least everybody gets a look in, with most covered across at least a double-page spread.

Fans of the 1960s and 70s companions will be pleased to see that the fabulously esoteric photo shoots from the 1973 *Radio Times Tenth Anniversary Special* are also present. A *Blue Peter*-era Peter Purves (Steven) surrounded by dolls and toy soldiers, Katy Manning (Jo Grant) and Stuart Bevan (Cliff Jones) facing off to a giant maggot, and Carole Ann Ford (Susan) wearing animal skins, having a paddle in the pond at Crystal Palace Park. Hm, best to just go along with that last one.

Covering 48 fine, upstanding allies (with a dog on four wheels and a robot that could barely stand) of the Doctor historically through the pages of the *Radio Times*, *The Companions* is a worthwhile scrapbook of ephemera devoted to the best friends any Time Lord could hope to travel with. **MARK WRIGHT**

Running Through Corridors: Volume 1

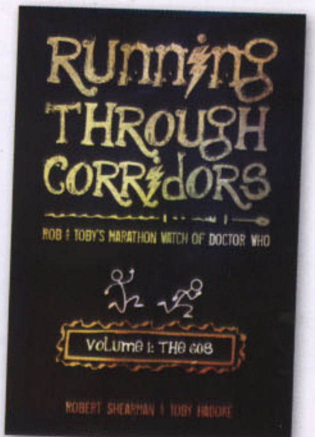
BOOK Mad Norwegian Press
WRITTEN BY Robert Shearman and Toby Hadoke
AVAILABLE FROM *madnorwegian.com*
RRP £15.73

> 'Shearman and Hadoke create an interesting dynamic. Their characters are quite different...'

Running Through Corridors is built around what *Dalek* writer Robert Shearman calls 'a brilliant idea' – to watch every episode of *Doctor Who* in order, with the aim of gaining a fresh perspective on it. Shearman doesn't embark on this intrepid journey alone, however, roping in comedian, **DWM** columnist and writer and performer of one-man show *Moths Ate My Doctor Who Scarf* Toby Hadoke along for the ride. The idea is that they watch two episodes a day – starting 1 January 2009 – and then write to each other, swapping thoughts on what they've seen.

The writers create an interesting dynamic. Although friends, their characters are quite different: Shearman is cheery and optimistic, and determined to make the project a celebratory quest, where Hadoke, by his own admission, is more of a cynic and harder to please, which is the reason he gives for enjoying Hartnell's third year so much – there's lots of 'nasty darkness' to it. Outright positivity lasts until 11 January and the first two episodes of *The Keys of Marinus*, when even the 'bonkers but fun' excuse they use to get through *Inside the Spaceship* deserts them.

In general, though, the book achieves what it sets out to do – if Hadoke is less impressed, he'll say so but keep his comments short. Neither do the authors pretend that they don't know how the show will develop. Discussion of *The Aztecs* and the Doctor's insistence that Barbara can't alter history, leads straight to 2008's *The Fires of Pompeii*, and Donna's successful plea to save some of the victims of Vesuvius, while thoughts on *The Daleks* (3 January) get sidelined for a discussion about Matt Smith's announcement as the Eleventh Doctor.


Running Through Corridors
ROB & TOBY'S MARATHON WATCH OF DOCTOR WHO
Volume 1: The 60s
ROBERT SHEARMAN & TOBY HADOKE

The early part of the book suits the format to its absolute best. With the early days of the show designed to be seen as one ongoing adventure rather than a series of separate stories, both authors take huge delight in the ways stories such as *The Daleks* and *Marco Polo* play with viewers' expectations as to whether they're going to end or carry on for another week. It's also interesting to see them debating the changing morals of the show's leads, which seem to differ wildly from story to story. Our heroes' goading of the Thals to attack the Daleks just so they can recover the TARDIS' fluid link is likened to invading Iraq just for the oil.

Running Through Corridors is a book about details and nuances, and appreciating all the small moments that don't make the 'bigger picture' approach of a regular review. Even if the book is just dipped into, there's much to enjoy here. This is a book presented in the way that we fans talk about *Doctor Who* – not in cleverly worked-out essays discussing themes and theories, but as a chatty collection of quotable lines and magic moments. **VANESSA BISHOP**

Lords of the
RED PLANET

Revisitations 2

DVD 2|entertain

CONTAINS *The Seeds of Death*, *Carnival of Monsters* and *Resurrection of the Daleks*
STARRING Patrick Troughton (the Second Doctor), Frazer Hines (Jamie) and Wendy Padbury (Zoe); Jon Pertwee (the Third Doctor) and Katy Manning (Jo Grant); Peter Davison (the Fifth Doctor), Janet Fielding (Tegan) and Mark Strickson (Turlough)
WRITTEN BY Brian Hayles; Robert Holmes; Eric Saward
DIRECTED BY Michael Ferguson; Barry Letts; Matthew Robinson
FIRST BROADCAST 25 January – 1 March 1969; 27 January – 17 February 1973; 8-15 February 1984
RRP £39.99

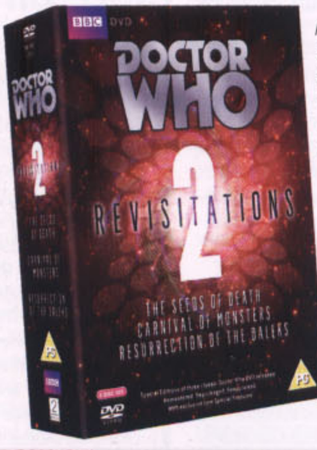
RELEASED 28 MARCH

Roll up, roll up, for a *Carnival of Monsters*, now looking better than ever!

"The best documentaries are the ones that evoke the tone of the adventure itself..."

This second reissue set presents three more stories originally released in the early days of the *Doctor Who* DVD range, now improved with much more supporting material. All three are now double-disc sets, packed with bespoke material. "*Carnival of Monsters*, on its previous release, had a criminal lack of extras," points out *Destroy All Monsters* producer Chris Chapman, "but I can't complain about that, as it gave me the opportunity to really go to town with my own 'making-of' piece now!"

Is the process different on these reissues? Do the documentary makers study the previous release of the story for obvious omissions? "Yes, we're looking for 'what's missing'," confirms Simon Guerrier, writer of *The Seeds of Death* feature *Monsters That Came Back For More!*. "We're also looking for what angles have not already been covered. Tom [Guerrier, producer] and I are both big fans of 1975's *Doctor Who Monster Book* – in which Terrance Dicks deftly makes all the Doctor's past adventures utterly enthralling with just a few choice sentences. We both pored over that book again and again, and we've wanted to do something for ages which used that book as our cue. So the title *Monsters That Came Back For More!* was taken from a chapter in that book, and we aimed to get the same breathless excitement into the feature."



"*Carnival of Monsters* has always been one of my favourite *Doctor Who* stories," continues Chapman, enthusiastically. "It's a mad little tale that manages to be both daft fun and one of the strongest, neatest story ideas ever put forward by the programme. The man we have to thank for this is writer Robert Holmes, and *Carnival* can be seen as him really finding his voice on *Doctor Who* – establishing himself as a sort of splicing of John Wyndham and Roald Dahl. *Destroy All Monsters* was never going to be a film that exposed the dark underbelly of *Doctor Who* production – the making of *Carnival* simply wasn't like that – so I opted instead to embrace all the funny little stories that the cast and crew had to tell. I always think that the best documentary retrospectives are the ones that not only tell great behind-the-scenes stories, but also evoke and celebrate the tone of the adventure itself. I wanted *Destroy All Monsters* to be as eccentric, funny, colourful and inventive as *Carnival* – and to nod its head to the classic monster b-movies that must have also inspired Holmes. The result, I hope, is a really joyous little documentary – the equivalent of a cute little Drashig puppy, jumping up and licking your face, eager to be loved."

Slightly less puppyish is *Come In Number Five*, the Fifth Doctor overview produced by Ed Stradling and featured on the *Resurrection of the Daleks* discs. It's a balanced, if occasionally contentious, piece lent additional resonance by the presence of Tenth Doctor David Tennant as presenter. "The structuring of this documentary was extremely difficult," Stradling reckons, "certainly the most difficult one that I've done. [Writer] Nicholas Pegg gave me a useful second pair of

WHAT'S IT ABOUT?

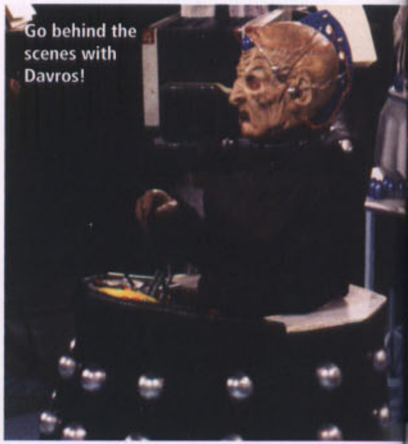
THE SEEDS OF DEATH Instantaneous travel by T-Mat has brought many advantages to the people of Earth – but provides a means for invading Ice Warriors to take over the planet...
CARNIVAL OF MONSTERS The Doctor and Jo seem to have landed in the 1920s on the *SS Bernice*, crossing the Indian Ocean. But, as the Doctor recalls, the *SS Bernice* disappeared without trace...
RESURRECTION OF THE DALEKS Caught in a time corridor, the TARDIS is dragged to Earth. Mercenaries from the future are at work – and, at the other end of the corridor, a strike force plans the prison break of Dalek creator, Davros...

EXTRA FEATURES

- Photo Galleries
- Programme subtitles and subtitle production notes
- PDF *Radio Times* listings
- TARDIS cams
- Coming Soon: *Planet of the Spiders*

THE SEEDS OF DEATH

- Commentary with stars Frazer Hines and Wendy Padbury, script editor Terrance Dicks and director Michael Ferguson


Go behind the scenes with Davros!

THE TIME-SPACE VISUALISER

Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

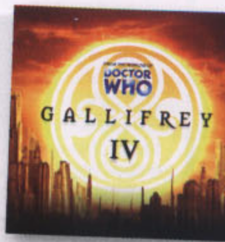
ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.

MARCH

THURSDAY 10
CD - AUDIO READING
- ***The Gemini Contagion*** by Jason Arnopp [Eleventh Doctor and Amy. Read by Meera Syal] AudioGO £8.99 See page 77

MONDAY 28
DVD BOX SET
- ***Revisitations 2: The Seeds of Death*** by Brian Hayles [Second Doctor, Zoe, Jamie], ***Carnival of Monsters*** by Robert Holmes [Third Doctor, Jo] and ***Resurrection of the Daleks*** [Fifth Doctor, Tegan, Turlough] 2|entertain £39.99 See above

THURSDAY 31
CDs - AUDIO DRAMAS
- ***To the Death*** by Nicholas Briggs [Eighth Doctor] Big Finish £10.99
- ***Industrial Evolution*** by Eddie Robson [Sixth Doctor, Evelyn, Thomas] Big Finish £14.99 See page 78
- ***Gallifrey IV*** [box set containing four stories: ***Reborn*** by Gary Hopkins, ***Disassembled*** by Justin Richards, ***Annihilation*** by Scott Handcock and Gary Russell, ***Eternal*** by David Wise] [Romana 2, Leela, K9, Sixth Doctor] Big Finish £35.00 See page 44



CD - AUDIO READING
- ***The Companion Chronicles: The Forbidden Time*** by David Lock [Second Doctor, Jamie, Ben and Polly] Big Finish £8.99 See page 78

APRIL

THURSDAY 7
MAGAZINE
- **DWM 433** Panini £4.50

CD - TV SOUNDTRACKS
- ***The BBC Radio Episodes*** Box set containing *The Paradise of Death*; *The Ghosts of N-Space*; *Exploration Earth*; *The Pescatons*; *Whatever Happened to... Susan?* AudioGO £59.99

CHERYL HALL, 'SHIRNA'

- *Lords of the Red Planet* documentary about the Ice Warriors' creation
- *Sssowing the Sssseedsss* documentary about the Ice Warriors
- *Monster Masterclass* interview with director Michael Fergsuon
- *Monsters Who Came Back For More!* Documentary about returning enemies
- Audio from the original BBC1 trailer
- Easter Egg

CARNIVAL OF MONSTERS

- Commentaries with (i) star Katy Manning and producer/director Barry Letts, (ii) guest stars Peter Halliday, Cheryl Hall and Jenny McCracken, script editor Terrance Dicks and sound designer Brian Hodgson, moderated by Toby Hadoke
- *Destroy All Monsters!* – the making of *Carnival of Monsters*
- *On Target* – a look at the novelisations of Ian Marter, guest-star of this story
- *The A-Z of Gadgets and Gizmos* documentary
- *Mary Celeste* documentary
- Early edit of Episode Two
- *Behind the Scenes, CSO Demo, Visual Effects Models* – footage of the story in production
- Director's amended ending from the 1981 repeat

RESURRECTION OF THE DALEKS

- Both original two-part and intended four-part edits of the episodes
- Commentaries with (i) guest star Terry Molloy, writer Eric Saward and visual effects designer Peter Wragg, moderated by Nicholas Pegg, (ii) stars Peter Davison and Janet Fielding with director Matthew Robinson
- Extended and Deleted Scenes
- *Come In Number Five*: retrospective of the Fifth Doctor's era, presented by Tenth Doctor David Tennant
- *On Location* – featurette on the locations for the story
- *Casting Far And Wide* – Toby Hadoke interviews several of the cast
- *Breakfast Time* 1983 interview with Janet Fielding and John Nathan-Turner
- *The Last Dalek*: footage from the filming of 1967's *The Evil of the Daleks*
- *Tomorrow's Times*: The Fifth Doctor
- *Walrus* – an oddity from the archives featuring a Dalek
- Isolated music score
- Easter Eggs

eyes. I chose to dwell on some of the 'problem' areas in the middle of the documentary, since the middle season, 1983's Season 20, was clearly the one where the ratings fell, and where Peter Davison became unhappy with the show. Obviously, we have the usual problem of [producer] John Nathan-Turner getting a bit of criticism from one or two other contributors, but hopefully there is balance in there."

A number of interesting contributors crop up, including Nathan-Turner's bosses David Reid and the late Barry Letts, and short-term script editor Antony Root, who oversaw the crossover from the Fourth Doctor to the Fifth. "David Reid was actually interviewed in 2007 for [Sixth Doctor documentary] *Trials and Tribulations*, because he was involved in the casting of Colin Baker as the Doctor – but, actually, he left his position of Head of Series/Serials at the BBC in late 1983. He was, therefore, much more involved with *Doctor Who* during Peter Davison's time, so I took the opportunity to ask about that period too. Antony Root was very interesting – and clearly has a Dorian Gray portrait in his loft, because he only looked about 45! Happily, one of the few detailed anecdotes he remembered dovetailed beautifully with the only detailed anecdote that [Season 18's executive producer] Barry Letts could recall. Since the first Davison story into production – *Four to Doomsday* – didn't get a 'making-of' feature when released on DVD, and this would be my only chance to use footage I had of Barry Letts discussing his role, I decided to dwell on the Season 19 pre-production period in much more detail than I might have done otherwise..."

DAVID DARLINGTON

BUY IT BECAUSE: There's a whole lot of carefully considered new material here – and these releases can now be thought of as 'definitive'.

The Gemini Contagion

AUDIO READING AudioGO

WRITTEN BY Jason Arnopp
READ BY Meera Syal
FEATURING The Eleventh Doctor and Amy
RRP £9.25 (CD), £6.79 (download)

RELEASED 10 MARCH

BBC
READ BY MEERA SYAL
DOCTOR WHO
THE GEMINI CONTAGION
WRITTEN BY JASON ARNOPP

WHAT'S IT ABOUT?

The ice-planet Vinsk, in the year 2112. The all-new anti-viral handwash, Gemini, has been laced with Meme-Spawn: a sentient micro-organism which makes the user fluent in every language in the universe. However, manufacturer Zalnex made one crucial mistake: they didn't test Gemini on humans...

Jason Arnopp has been busy – writing various audio things for Big Finish as well as for AudioGO, of which the latest is *The Gemini Contagion*. It's got an interesting bad guy, too – germ-killing handwash! "*Doctor Who* has traditionally seized upon emergent technology and consumer items as a good, scarily relatable source of fear," Jason explains, "back as far as *The War Machines*. On the face of it, handwash might seem a slightly bizarre threat, but this stuff has become an essential purchase in recent years for people terrified of swine flu, or whatever the latest deadly strain might be. I liked the idea of an anti-viral handwash that is *itself* a virus – that's a germ-phobic's worst nightmare, and if that concept doesn't disturb you, then hopefully the Gemini infection's different stages will!

"I approached *The Gemini Contagion* much as I would a prose short story, the main difference being that you have to bear in mind these words will be spoken aloud. That encourages you to be less wordy, and avoid getting tangled in overly purple prose. Because *The Gemini Contagion* is about a virus which controls the mind, I relished the chance to dive into one particular infected character's head and describe exactly what they're experiencing – that's possibly my favourite scene in the whole story.

Has Jason tried to emulate the sometimes frantic pace of the TV series? "I thought of *The Gemini Contagion* very much along the lines of a single TV episode – even though it runs longer than 45 minutes, the structure bears comparison in terms of getting straight in there and entertaining people, dragging them along for the ride and keeping the pace even. I have to admit that this is a fairly relentless story. I like relentless. And I was delighted to discover that Meera Syal was narrating."

Having now written for other Doctors and other ranges, how does Arnopp compare the leads from the current show to their predecessor? "The Eleventh Doctor and Amy couldn't be much more different from, say, the Fifth Doctor and Nyssa, who I wrote for in Big Finish's *The Demons of Red Lodge*. They're flirty, feisty and virtually fearless, with little in the way of emotional repression!

"When it comes to conveying Eleven and Pond to the printed page, it really is as straightforward as imagining them in the 'real' world in glorious 3D, doing whatever they're doing, then describing it. The Doctor's thought process is the most fun thing to convey – the way it works simultaneously on so many levels and often tripping over itself in an unimaginable flurry of thought. Amy's tough exterior is also brilliant to play with, as she refuses to show weakness, even when cornered by the creepiest, shrieking lunatics."

"If *The Gemini Contagion* has a theme," Arnopp concludes, "it's modern-day communication – or the lack of it. Sometimes I feel that, while we have more ways to communicate with each other than ever before, we're actually *listening* to each other less. Many people are secretly desperate for another human being to properly listen to them and this story's virus amplifies that need to deafening levels – that's why the infected hordes repeatedly shriek '*Listen to me!*'..."

DAVID DARLINGTON

BUY IT BECAUSE: It's a modern, relentlessly exciting adventure.

- ***Inferno*** by Terrance Dicks [Third Doctor, Liz, Brigadier, Benton. Read by Caroline John] AudioGO £12.99

MONDAY 18

DVD

- ***Planet of the Spiders*** by Robert Sloman [Third Doctor, Sarah, the Brigadier, Yates] 2|entertain £19.99

THURSDAY 21

MAGAZINE

- **DWM Special 28 – Sarah Jane Smith Volume Two** Panini £6.99

THURSDAY 28

BOOKS - NOVELS

- ***Hunter's Moon*** by Paul Finch [Eleventh Doctor, Amy, Rory] BBC Books £6.99
- ***The Way Through the Woods*** by Una McCormack [Eleventh Doctor, Amy, Rory] BBC Books £6.99
- ***Dead of Winter*** by James Goss [Eleventh Doctor, Amy, Rory] BBC Books £6.99

FRIDAY 29

CD - AUDIO READING

- ***The Companion Chronicles:***

DOCTOR WHO
THE SENTINELS OF THE NEW DAWN
THE AUDIO ADVENTURES OF DOCTOR WHO
THE COMPANION CHRONICLES

The Sentinels of New Dawn by Paul Finch [Third Doctor and Liz Shaw] Big Finish £8.99

CDs - AUDIO DRAMAS

- ***Heroes of Sontar*** by Alan Barnes [Fifth Doctor, Tegan, Turlough and Nyssa] Big Finish £14.99
- ***The Lost Stories: Thin Ice*** by Marc Platt [Seventh Doctor and Ace] Big Finish £14.99

MAY

THURSDAY 5

MAGAZINE

- **DWM 434** Panini £4.50

CD - AUDIO READINGS

- ***The Stones of Blood*** by David Fisher [Fourth Doctor, Romana and K9] AudioGO £13.25
- ***The Hounds of Artemis*** by James Goss [Eleventh Doctor and Amy] AudioGO £9.25

TUESDAY 31

CDs - AUDIO DRAMAS

- ***Kiss of Death*** by Stephen Cole [Fifth Doctor, Tegan, Turlough and Nyssa] Big Finish £14.99
- ***The Lost Stories: Crime of the Century*** by Andrew Cartmel [Seventh Doctor and Raine] Big Finish £14.99

CD - AUDIO READINGS

- ***The Companion Chronicles: Ferril's Folly*** by Peter Anghelides [Fourth Doctor, Romana and K9] Big Finish £8.99
- ***Short Trips Volume III*** by Simon Miller, Kate Orman, ►

The Forbidden Time

AUDIO READING Big Finish

WRITTEN BY David Lock
PERFORMED BY Anneke Wills and Frazer Hines
FEATURING The Second Doctor, Jamie, Ben and Polly
RRP £8.99 (CD), £7.99 (download)

RELEASED 31 MARCH

Since David Richardson took over production of the *Companion Chronicles*, the series has experimented with many new ways of telling *Doctor Who* adventures. There have been trilogies and multi-Doctor stories, but this month's release revisits one of the most popular twists to the format of all...

"Last year, we did a couple of *Companion Chronicles* that featured more than one companion," David explains, "and because I thought they was very successful, and seemed to go down well with the listeners, I absolutely wanted to try it again, even though the way the budgets work means it's not possible to do it very often. So we came up with a story called *Boundary Conditions* which focused on Anneke Wills, playing Polly, but also had a sizeable chunk of the action for Frazer Hines as Jamie."

Now renamed *The Forbidden Time*, the story's narrative structure dictates the way the narration is divided between the two actors, but the specifics are being kept under wraps. "The story alternates between the present day, with Polly," David explains, "and her recollections of the past, with the Doctor, Jamie, and Ben. In terms of the structure, Anneke is obviously narrating the main bit of Polly's story, which is providing the background about the particular alien species that's involved, but certain other sections are narrated by Frazer. I won't say how those work in terms of the format, but we've done something very different with it."

DOCTOR WHO
THE FORBIDDEN TIME
THE AUDIO ADVENTURES OF DOCTOR WHO

WHAT'S IT ABOUT?

Time Walkers have descended upon the Earth. This alien race, known as The Vist, has claimed an area of time for itself – any species entering into the immediate future will pay the most terrible forfeit. Only one woman knows the truth. Her name is Polly, and she visited that future many years ago...

What about the story itself? "It's a very innovative idea," David opines, "in that it's set in the present day, when the authorities discover that an area of time has been sealed off, effectively, by an alien race. There are severe penalties for anyone who enters into that time, and that time is happening now. That means that the human race is faced with the fact that if it goes forward, if it progresses in time – which obviously it can't avoid – then the wrath of these aliens will descend upon it."

> **"For Anneke and Frazer, we've done something very different with the narration this time..."**

And who are these aliens? "The monsters in this story are called the Time Walkers, which are huge creatures on massive stilt-like legs, so they lumber over the landscape... It's an extraordinary story, it really is."

BUY IT BECAUSE: It's got two companions for the price of one, and a fascinating central concept.

Industrial Evolution

AUDIO DRAMA Big Finish

WRITTEN BY Eddie Robson
STARRING Colin Baker (the Sixth Doctor), Maggie Stables (Evelyn Smythe) and John Pickard (Thomas Brewster)
ALSO STARRING Warren Brown, Rory Kinnear, Hugh Ross
RRP £14.99 (CD), £12.99 (download)

RELEASED 31 MARCH

As the Sixth Doctor and Evelyn's current run of adventures comes to an end, it's time to wrap up the story of their fellow TARDIS traveller, Thomas Brewster. In *The Feast of Axos*, it looked like the life of the Victorian urchin and former Fifth Doctor companion was set to stabilise, as he accepted the Doctor's offer of one last trip: home. And now, in Eddie Robson's *Industrial Evolution*, we see what happens next.

"Evelyn's become quite maternally attached to [Brewster], and suggested they set him up back in his own time with a job," Eddie reminds us. Where does *Industrial Evolution* pick up the story? "Whilst they're hanging around in the town where Brewster's been deposited, just keeping an eye on him unbeknownst to him to make sure he settles in alright, they realise that something untoward is going on."

DOCTOR WHO
INDUSTRIAL EVOLUTION
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

WHAT'S IT ABOUT?

Nineteenth-century Lancashire: While Thomas Brewster struggles to secure a fair deal for Samuel Belfrage's overworked hands, fellow travellers the Doctor and Evelyn follow the Copper King to Liverpool, there to discover the unexpected truth about Belfrage's business...

Given that it concludes a story arc created and shaped by other writers, how much freedom did Eddie have in dictating Brewster's direction throughout this final chapter? "I did get some say," says Eddie, "[but] it was given to me where he started off from. Alan [Barnes, script editor] was quite keen that we did something back in the workhouse, so I suggested maybe he could have a factory job, a job at a mill."

But there's more to Brewster's eventual fate, and though Eddie can't reveal precisely where we leave the character, it's something he had a little more input in. "That wasn't given to me," he confirms. "I spoke to the others, we came up with some ideas and worked out where we wanted to leave him. There were a lot of options there as to what could we do."

And how final an end is *Industrial Evolution* for his character? Will the fans Brewster has accumulated over the years be satisfied? "If Brewster never appears again," says Eddie, "I think his story is wrapped up quite well in this one, but – though I don't want to say too much about how he ends up – it's not necessarily the end."

The relationship between Brewster and both the Doctors he's known has been invariably varied. Where do the two characters stand with one another in this story? "It's very tense," Eddie reveals, "because Brewster's feeling quite hurt and betrayed at the Doctor's attitude towards him." And how might that hurt manifest itself? "He might do something to show the Doctor that he really can be worthwhile, or he might do something to spite the Doctor. You're never quite sure what he's going to do."

Writing a character like that must be quite interesting. "It was," agrees Eddie, "because of the position he was in by the time he was given to me for my story. He's quite different to your usual companion. The relationship is quite fractious, but usually when the Doctor and the companion have a fractious relationship it's because the companion doesn't like getting in danger, all these awkward situations. It's the opposite with Brewster, because he wants to but the Doctor won't let him. It's interesting to explore that: what is it about him that has made the Doctor give up on him? What is it about Brewster that really exasperates the Doctor?"

This story might be our last chance to find out... **DAN TOSTEVIN**

BUY IT BECAUSE: It's an exciting end to a very strong trilogy and a very important character.

◄ Dave Curran, Juliet Boyd, Mathilde Madden, M Deacon, J Middleton & C Wraight, Andrew Cartmel, Bev Conway [Various readers, short story collection] Big Finish £12.99

JUNE

THURSDAY 2

MAGAZINE

- **DWM 435** Panini £4.50

THURSDAY 23

BOOKS - NOVELS

- ***Borrowed Time*** by Naomi Alderman [Eleventh Doctor, Amy, Rory] BBC Books £6.99
- ***Paradox Lost*** by George Mann [Eleventh Doctor, Amy, Rory] BBC Books £6.99
- ***Touched by an Angel*** by Jonathan Morris BBC Books £6.99

THURSDAY 30

CDs - AUDIO DRAMAS

- ***The Lost Stories: Animal*** by Andrew Cartmel [Seventh Doctor and Raine] Big Finish £14.99
- ***Rat Trap*** by Tony Lee [Fifth Doctor, Tegan, Nyssa and Turlough] Big Finish £14.99

DOCTOR WHO
RAT TRAP
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

CDs - AUDIO READING

- ***The Companion Chronicles: Cold Equations*** by Simon Guerrier [First Doctor, Steven and Oliver] Big Finish £8.99

WHERE TO BUY

Big Finish: Visit *www.bigfinish.com* or email *sales@bigfinish.com*. Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF. **AudioGO:** Available from shops or *www.audiogo.co.uk*

WIN!

Enter this month's amazing competitions for the chance to win the very latest *Doctor Who* CDs and DVDs!

SNAKES ON AN ASTRAL PLANE ON DVD!

BBC DVD
DOCTOR WHO
MARA TALES
KINDA • SNAKEDANCE
PG

This exciting new DVD box set from our friends at 2|entertain contains the Fifth Doctor battling the Mara in the 1980s stories *Kinda* and *Snakedance*. Can the Doctor save his companion, Tegan, from the Mara's grasp, or will she succumb to its evil influence? Starring luminaries such as Richard Todd and Martin Clunes, the set is released on 7 March and has an RRP of £29.99 – but we have **FIVE** copies to give away! Just locate the answer this simple question:

Where does the Mara live?

- A The dark places of the inside
- B Down the back of the fridge
- C London W12 8QT

Call **09011 542 221** and leave your details to enter, or post your entry to the address below, remembering to start with the somewhat manic observation: "YOU CAN'T MEND PEOPLE!"

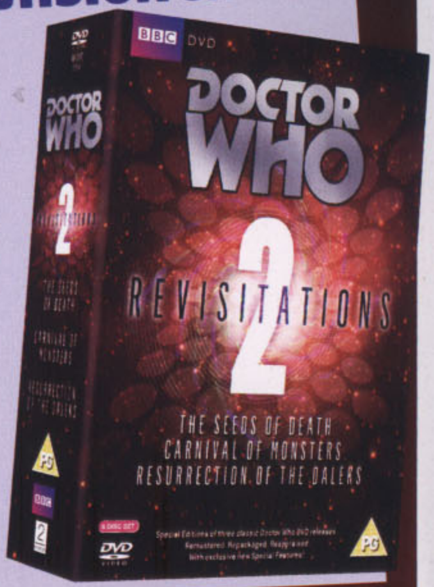
MONSTER INVASION ON DVD!

The second *Revisitations* box set from 2|entertain brings us restored versions of *The Seeds of Death*, *Carnival of Monsters* and *Resurrection of the Daleks*. With new special features and documentaries, this is a must for every fan! Out on 28 March, it has an RRP of £39.99, but we have **FIVE** copies to win in our competition. Just identify an actress appearing in this set:

Who played Styles in *Resurrection of the Daleks*?

- A Rula Lenska
- B Protractor Lenska
- C Set Square Lenska

Phone **09011 542 222** and leave your details, or post your entry to the address below, putting this advice at the start: "IF YOU STOP ENJOYING IT GIVE IT UP!"



LUCIE MILLER REJOINS THE EIGHTH DOCTOR ON CD!

Two brilliant Big Finish audios are available for **FIVE** lucky readers to win, featuring the Eighth Doctor (Paul McGann), Lucie (Sheridan Smith), Tamsin (Niky Wardley), Susan (Carole Ann Ford), the Meddling Monk (Graeme Garden) and the Daleks. Don't miss out on this rip-roaring climax to the Eighth Doctor range, which promises a tragic end for at least one of the intrepid adventurers... *Lucie Miller* (out 28 February) and *To the Death* (31 March) are both written and directed by the multi-talented Nicholas Briggs, executive producer for Big Finish. The RRP for both is £10.99 each, or £8.99 to download from *www.bigfinish.com*. But both these action-packed titles could be yours without spending a single penny! Simply work out the answer to the following question:

What is the name of the BBC Three sitcom Sheridan Smith is famous for appearing in?

- A *Two Glasses of Orange Squash and a Selection of Dips*
- B *Two Pints of Lager and a Packet of Crisps*
- C *Two Bottles of Voxnik and a plate of Marshminnows*

Phone **09011 542 223** and leave your details to enter, or post your entry to the address below, beginning with the emphatic phrase, "STRONG WILLED NORTHERN LASS."

DOCTOR WHO
THE AUDIO ADVENTURES OF DOCTOR WHO
LUCIE MILLER
TO THE DEATH
FULL CAST AUDIO DRAMA

CATCH THIS DRAMA ON CD!

This exciting new story by **DWM** scribe and all-round good chap Jason Arnopp is available now, exclusively on audio. Featuring the Eleventh Doctor and Amy Pond, it's read by actress Meera Syal.

BBC
READ BY MEERA SYAL
DOCTOR WHO
THE GEMINI CONTAGION
WRITTEN BY JASON ARNOPP

Showing the terrifying consequences of inaccurately tested drugs, it is brought to us by the lovely folk at AudioGO. *The Gemini Contagion* has an RRP of £9.25 on CD, or can be downloaded from *audiogo.co.uk* for a piffling £6.79. If you fancy a chance of winning one of **FIVE** copies of the CD, try answering this tasty teaser:

Which *Doctor Who* episode did Meera Syal first appear in?

- A *The Hungry Earth*
- B *The Peckish Planet*
- C *The Malnourished Moon*

Phone **09011 542 224** and leave your details to enter, or post your entry off to the **DWM** address, starting with: "DON'T DISS THE SONIC!"

CHRISTMAS CRACKER ON CD!

Fear not! Christmas 2011 may seem far away, but you can get into the spirit all year round with this brilliant soundtrack for *A Christmas Carol*. Featuring music by *Doctor Who* composer Murray Gold, conducted by the marvellous Ben Foster and performed by the BBC National Orchestra of Wales, this is not to be missed. It includes tracks such as *Abigail's Song*, *Ghost of Christmas Past*, *Shark Ride* and *Come Along Pond*. Released on CD on 21 March and costing £8.99, the marvellous people at Silva Screen have given us a whopping **TEN** copies of the CD to give away! Fancy one? Then just answer this fiendish festive question:

BBC
DOCTOR WHO
A CHRISTMAS CAROL
Music by MURRAY GOLD
KATHERINE JENKINS

Which Welsh chanteuse guest starred in *A Christmas Carol*?

- A Catherine Tate
- B Katherine Jenkins
- C Catherine Zeta Minor

Phone **09011 542 225** and leave your details to enter, or post your entry with the Doctor's saddened observation before the address below: "FINALLY, A LIE TOO BIG!"

HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 10 March and close at midnight on Wednesday 6 April 2011. Service Provider: Telecom Express, 0870 880 4869 **BY POST:** Send to Doctor Who Magazine 432, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 6 April 2011.

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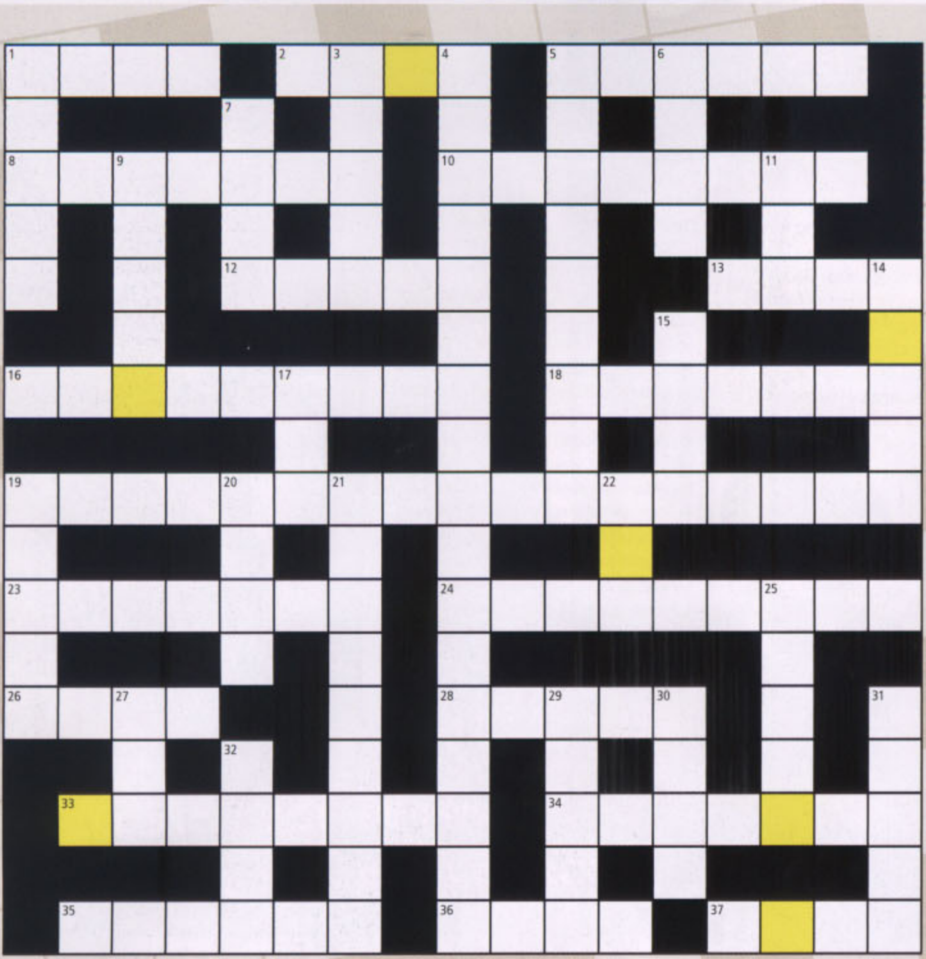
CROSSWORD

Do you know your Kraals from your Krafayis? Test your brain with this *Doctor Who* puzzle!



ACROSS

1 See 1 Down
2 Henchman of Florence Finnegan (4)
5 _____ Warrior Robot (6)
8 Character played by Tom Chadbon (7)
10 Gourmand (anag) (8)
12 See 9 Down
13 David ___ - actor who played Pangol in *The Leisure Hive* (4)
16 Presenter of *The Weakest Link* (4,5)
18 Natural phenomenon on Spiridon (7)
19 (and 32 Down) To lose is to win... (3,2,3,4,5,4)
23 _______ Toc Shafe Cane - human destined for Utopia (7)
24 Creatures destroyed in the eruption of Mount Vesuvius in 79AD (9)
26 Nickname of Lazar, leader of the Ark in space (4)
28 Planet in the Tau Ceti system (5)
33 _________ Maxtible - scientist who was in league with the Daleks (8)
34 Dish rag (anag) (7)
35 Ken ______ - director (6)
36 Kaled security officer (4)
37 The power behind Global Chemicals (1,1,1,1)

DOWN

1 (and 1 Across) Planet stolen by Davros (5,4)
3 Organisation named by Elton Pope (1,1,1,1,1)
4 Scheme that was going to require the demolition of Cardiff Castle (6,4,7)
5 The Thals left the Doctor, Susan, Ian and Barbara drugs to counter this (9)
6 McCoy or Tennant, for example (4)
7 Danny ____ - actor who played Jefferson in *The Impossible Planet* and *The Satan Pit* (4)
9 (and 12 Across) Pseudonym chosen for Terrance Dicks (5,5)
11 Country that will be visited by the Eleventh Doctor in the next series... (1,1,1)
14 Character played by Patsy Smart (5)
15 At war with Atrios (4)
17 Gugu Mbartha-___ - actor who played Tish Jones (3)
19 One of the Three Who Rule (5)
20 Guard Captain in the City of the Elders (4)
21 Creature that fed on human blood (9)
22 "Bo! ___! Fo! Do! No! Kro! Blo! Co! Sho! Ro!" (3)
25 Roger Murray _____ - designer (5)
27 The 'snow' that fell over the Powell Estate (3)
29 Gallifreyan 'traffic controller' (5)
30 Surname of one of the Doctor's companions (4)
31 Landlord of the Fox Inn (5)
32 See 19 Across

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION

M		T	H	A	L	D	O	M	E			C	O	N	D	O
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LAST ISSUE'S PRIZE WORD: ELDANE

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DOCTOR WHO
COSMIC RELIEF!
BACK ON TV!

WOTCHA!

The page that passes you your test tubes and tells you how brilliant you are.

Compiled by **THE WATCHER**

A HISTORY OF DOCTOR WHO IN 100 OBJECTS...

#3 THE CEREBRAL CORTEX OF A PIG

What is it with variety theatres and genetically modified pigs?

We can be reasonably confident that, in the entire history of human enquiry, the above question has remained unasked until this very moment. However, to paraphrase the Doctor in *City of Death*, a question that has been bricked up for five hundred years is urgently overdue for an airing. And never let it be said that this page shirks away from the big issues.

The Fourth Doctor's classic 1977 six-parter *The Talons of Weng-Chiang* features a hideously mutated, down-on-his-luck villain plotting a return to glory from the confines of a retro-gothic steampunk laboratory adjoining the sewers beneath a bustling vaudeville theatre from which he periodically snatches unsuspecting humans. Meanwhile, the Tenth Doctor's classic 2007 two-parter *Daleks in Manhattan/Evolution of the Daleks* features a gang of hideously mutated, down-on-their-luck villains plotting a return to glory from the confines of a retro-gothic steampunk laboratory adjoining the sewers beneath a bustling vaudeville theatre from which they periodically snatch unsuspecting humans. So far, so coincidental, possibly. But here's the clincher: to assist in their diabolical deeds, both Magnus Greel and the Cult of Skaro have chosen to employ grotesque servants who take the form of genetically augmented pigs. Dalek Sec and his pals have a battalion of gruesomely grafted human-hog hybrids known rather prosaically as the pig slaves. Magnus Greel has the Peking Homunculus, a nightmarish Chinese ventriloquist's dummy whose only organic component is the cerebral cortex of a pig. Not so much *Frankenstein* as *Frankenswine*.

And that's not all: the Ninth Doctor's classic 2005 two-parter *Aliens of London/World War Three* memorably features a bunch of alien invaders who choose to throw humanity off the scent by means of perhaps the sickest and most improbably elaborate practical joke imaginable: they genetically enhance a poor innocent pig until it's clever enough to stand on its own hind legs, and then they stuff it in a spacesuit, plonk it in a spaceship and lob it at Big Ben. Admittedly on this occasion the only theatre in evidence is the operating theatre in which the unfortunate porcine breathes its last, but nonetheless, this brings the total up to no fewer than three genetically modified pig stories in as many decades.

So what are we to make of this diverting phenomenon? Well, the humble pig is a creature whose long coexistence with man has left it dripping with tradition and meaning. According to the Doctor, the Peking Homunculus "hates humanity and it revels in carnage," a line that seems to echo from the ancient scriptures and the medieval bestiaries, which associate the pig with sinfulness and ferocity, wildness and unruliness, uncleanliness of mind and spirit: in short, the very opposite of the civilised state to which humanity aspires. As those rambunctious mariners in *Enlightenment* remind us, a pig can never become a sailor because he can't look aloft: a rib-tickler which is as metaphysical as it is literal. The Slitheens' porky patsy might just be a pig in a spacesuit careering down a corridor, but it's steeped in centuries of pathos, imagery and implication.

Either that, or the 13-year-old Russell T Davies was every bit as spooked by *Talons* as the rest of us were, and once he got his hands on *Doctor Who* he sensibly wasted no time in riffing on the same idea.

IN A NUTSHELL: The pig slaves have it.

PLANETS TOP TEN

I DON'T LIKE MONDAS
KARFEL WHAT YOU WISH FOR
LIVIN' LA DEVA LOKA
VORTIS THIS THING CALLED LOVE?
DEEPLY DIPLOS
CLOM EVERY MOUNTAIN
REMEMBER YOU'RE A KEMBEL
POOSH THE BUTTON
DESPERUS BUT NOT SIRIUS
SUPERCALUFRAXREALISTIC?
CSO'S ATROCIOUS!

THE SIX FACES OF DELUSION

Five of these literary lines are 100% genuine. The remaining one is a complete fib. Can you identify the imposter from the Land of Fiction?

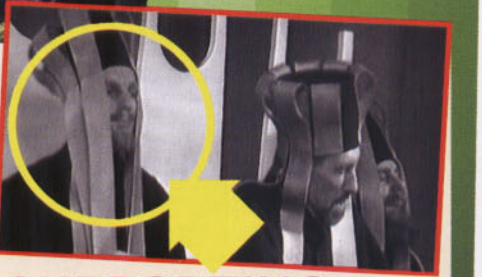
Answer revealed at the bottom of the page.

1. *Her Fearful Symmetry*, Audrey Niffenegger's 2009 follow-up to her international bestseller *The Time Traveler's Wife*, includes a chapter in which the lead characters watch *The Girl in the Fireplace* on television.
2. In 1967, playwright Joe Orton wrote in his diary that the title role in his play *Entertaining Mr Sloane* should be given to "someone you'd love to f*** silly." As an example he cited an actor he'd spotted in the previous night's episode of *The Underwater Menace*: Frazer Hines.
3. Victoria Burgoyne, alias Claire Keightley in the unfinished 1980 adventure *Shada*, wrote a horror novel called *Savaged* which was published in the same year (back cover blurb: 'Stark terror stalked the streets of London, its maniacal laughter an overture to death!').
4. *Travels in Hyperreality*, a collection of academic essays by the celebrated Italian novelist Umberto Eco, includes a mention of David Whitaker's 1965 novelisation *Doctor Who and the Crusaders*.
5. Christopher Isherwood's famous 1939 novel *Goodbye to Berlin*, which inspired the musical *Cabaret*, is dedicated to the actress Beatrix Lehmann, alias *The Stones of Blood*'s Professor Emilia 'sausage sandwiches' Rumford.
6. When writing *The Curse of Fenric*, author Ian Briggs took his inspiration from TS Eliot's famous 1922 poem *The Waste Land*, whose five parts are entitled *The Burial of the Dead*, *A Game of Chess*, *The Fire Sermon*, *Death by Water* and *What the Thunder Said*.

DIALOGUE SPOT

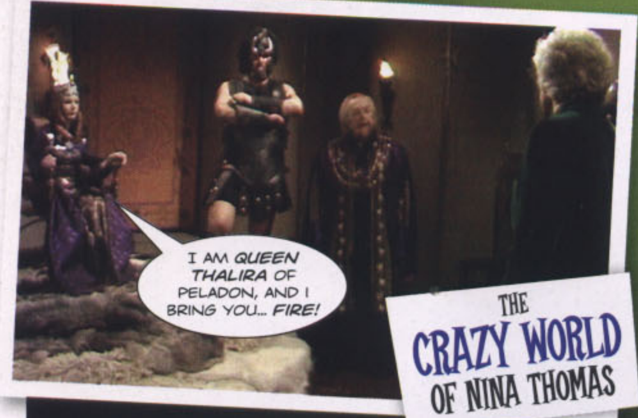
FROM "EARTHSHOCK" - PART ONE.

```
MITCHELL
Trooper Bane's hurt, sir.

TROOPER
I've damaged my shoulder.

SCOTT
Can you walk?
```



SUPPORTING ARTIST *of the month*

The tribunal which presides over Ian Chesterton's murder trial in the fifth episode of *The Keys of Marinus* consists of a fully-fledged actor flanked by two non-speaking but resplendently imperious extras, and the chap on the left is simply wonderful. Check him out at 8:33, when he subtly conveys his character's deeply felt jurisprudential agreement with the chief magistrate by delivering no fewer than five massive nods of the head, each more emphatic than the last. Then spool ahead to 22:48, when another bout of solemn concurrence with the judge is articulated by means of the longest head-shake in television history. He might not be able to speak, but my goodness, he can signal "Yes" and "No" like a good 'un. Magisterial.


I AM *QUEEN THALIRA* OF PELADON, AND I BRING YOU... *FIRE!*

THE CRAZY WORLD OF NINA THOMAS

ANSWERS: page74 – It's Idris Hopper on the Space-Time Visualiser; page 81 – Just for Fun! Johnny Ringo, scuba-diving, the Bandrils and the Karfelons. Nothing; above – The Six Faces of Delusion Number 6 belongs in the fiction section. It's true that those are *The Waste Land*'s sub-headings, but the *Fenric* connection is a total coincidence. The other five facts are true.

NEXT ISSUE...

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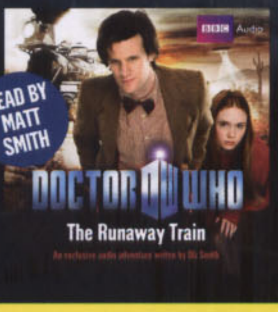
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